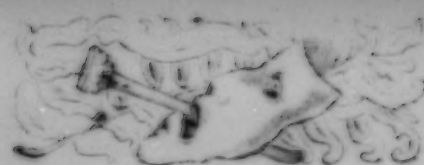




THE NEW YORK



DRAMATIC MIRROR

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PRICE TEN CENTS.



MARTHA RUDESILL.

AT THE THEATRES.

Bijou.—Incog.

Incog is now in its 10th week at the Bijou Theatre. Produced Feb. 22.

Kate Armstrong..... Ellen Burg
Miss Emma Winters..... Alice Shepard
Miss Emma Winters..... Clara Lipman
General Rufus Stanhope..... Harry Davenport
Dick Winters..... Louis Mann
Harry Winters..... Robert Edson
Dr. Siegfried Hartman..... J. L. Ottomeyer
Tom Stanhope..... Charles Dickson

The American press agent is such that the reports that come to this city about the "great success" of a play on the road are taken with a certain discount by those acquainted with the ins and outs of our theatrical affairs. Of Incog there have been many heraldings of praise. On Monday, at the Bijou Theatre, it was discovered that Incog deserves its heraldings. It is a farce in three acts, and involves eight sane people in such a mass of misunderstanding that the third acts finds them all in a mad house, where each believes the other to be out of his head.

A young man is in love with a girl. His father objects, and wants him to marry another girl. The young man thereupon disguises himself like a photograph of a bearded blonde man that he has found in the street. Now it happens that the bearded blonde man has a twin brother that looks exactly like him; and it develops accordingly that there are three men who pass for one another. In order to make comic complications the trio are brought upon the same scene of action.

One twin is married to a woman that weeps; another is engaged to a woman that laughs, and the hero himself, who is named Tom Stanhope, is engaged to a rational woman. The three women mistake the identity of the three men, and vice versa. Tom's father is involved in the complications, and by the curious behavior of the "doubles" is led to believe that he has hallucinations.

With this state of things for material, it is a comparatively easy task for a clever dramatist to juggle the characters through any number of amusing scenes. It only remains to be seen that Mrs. Romualdo Pacheco, the author of Incog, is a clever dramatist, and that, with the exception of the first act, nearly all of the scenes are diverting and that a considerable number of them are hugely funny. The dialogue serves all the purposes required of it, and it is penetrated by half-a-dozen lines that are positively witty. It is interpreted by a company that contains, with the exception of Mr. Dickson, no actors that are well known, but all of whom act skillfully.

Mr. Dickson played Tom Stanhope with a great amount of sportive zest and animal spirits. It belongs to the category of types that Charles Wyndham has been so conspicuous an exponent of; and it stamps Mr. Dickson as an artist. He conveyed the meaning of his lines by the significance, rather than by the volume of his voice, and this so rare, especially with the younger generation of actors, that it needs to be pointed out.

Ellen Burg is effusive and brilliantly govted as Tom's sweetheart. Alice Shepard is well-bred and well dressed as the wife that weeps, and Clara Lipman made a particular success as the girl that laughs.

Harry Davenport as Tom's venerable father was surprisingly clever for a young man in his conception and acting; and Robert Edson and Louis Mann were efficient as the twin brothers. J. L. Ottomeyer as the doctor in charge of the mad house was capital.

Incog was preceded by a one-act play from the German, called The Salt Cellar. It is patterned on A Happy Pair, but has neither the ingenuity of construction nor the brisk banter of that piece.

Park.—New Boys and Girls.

Another piece, by John J. McNally, author of A Straight Tip, and one that when seen here last season was known as Boys and Girls, but now rewritten and called The New Boys and Girls, was the attraction presented at the Park on Monday.

The revision has placed the piece in far better shape, and, on the whole, it affords a happy and merry medium for passing away an evening.

A large audience was present, and frequently manifested its evident appreciation by loud laughter and hearty applause.

Grand.—Barons of New York.

Mr. Barnes of New York, as we have said before, is an excellent dramatization of Mr. Gunter's celebrated book. The plot is strong and the situations thrilling. The audience yesterday at the Grand Opera House showed its appreciation by frequent applause, contributed largely by the "gods." The company is in many instances capable. Sheridan Block as Count Musser Danella and Emma Field as Enid Austruther are deserving of special praise.

Jacobs.—The Stowaway.

Walter Edwards and The Stowaway returned to Jacobs' on Monday. The vivid and realistic scene, in which the accomplished ex-burglars, Hennessy and McCoy, displayed their artistic talent in safe-breaking, held the audience spellbound, and of course scored the hit of the performance. The theatre was crowded both afternoon and evening.

Tony Pastor's.—Variety.

There were two crowded houses at Tony Pastor's yesterday, and both followed the strong bill with enthusiastic applause. A holiday audience at Pastor's always gets its full measure of enjoyment.

Maggie Cline warbled several ditties in her own inimitable style, Lydia Veamans contributed her quota of cleverness, Edwin French evoked roars of laughter, and the other specialists that appeared gave the utmost satisfaction.

The present bill is one of the best of the season, and those that can get inside of the

popular little house this week are sure of an evening without a dull moment.

Niblo's.—Money Mad.

Mackay's sensational melodrama, Money Mad, is the attraction at Niblo's this week. The company, which has been specially engaged for this production, is headed by Emily Rugl who gives a strong performance of Kate O'Neil, and Harry Duffield as Jack Adams. The large audiences that witnessed the performances on Monday afternoon indicate that this play is still a potent attraction in New York.

Windsor.—Wilkinson's Widows.

Mr. Wilkinson's Widows was seen for the first time on the East-Side, at the Windsor Theatre, on Monday afternoon. The house was crowded both at the afternoon and evening performance by audiences that appreciated the work of Charles Frohman's clever comedy company.

People's.—8 Bells.

The People's Theatre was crowded to suffocation on Monday afternoon and evening, the occasion being the first appearance of 8 Bells on the Bowery. The acrobatic Byrne Brothers head the company, which is a capital one of its kind.

At Other Houses.

Two weeks more remain of the engagement of Charles Frohman's excellent stock company in The Lost Paradise at Proctor's. The Last of the Hogans is a mirth and money maker at Harrigan's.

Squire Kate at the Lyceum gives Georgia Cayvan, E. J. Ratcliffe, and W. J. LeMoine opportunities to distinguish themselves. Mr. LeMoine's impersonation of the old miser is a remarkable piece of acting by a remarkable actor.

The intense situations of The Broken Seal are witnessed by large and representative audiences at Palmer's. The discussion as to the right or the wrong of the act of breaking the seal continues to engage the thoughts of New Yorkers.

Uncle Celestin is in its second week at the Casino. The incident of the automatic piano, on which a parvenu pretends to play, is funny. The houses have been large.

The big auditorium of the Broadway is densely populated at every performance of The Lion Tamer, and Francis Wilson and his company make nightly nearly as many laughs as there are people in the audience.

Jane is in public favor at the Standard. She is an amusing creature, and all the other people in the comedy are peculiar and bright.

At Hermann's Gloria has so far played to large business. On Thursday night the standees were four deep. Henrietta Crossman has been temporarily absent from the cast, but in other respects the comedy is doing quite well.

For Money is in the seventh week of its run at the Star Theatre, and W. H. Crane has settled down to the conviction that it will not be necessary to produce anything else during his season here, which has yet nearly three months to run.

Mr. Mansfield will produce Ten Thousand a Year to-night (Tuesday) at the Garden.

Blue Jeans remains a popular fixture at the Fourteenth Street.

ST. MARC.—HAWORTH.

He lives again, the man of steel, St. Marc! Who yet was like a woman when His heart in Love's declining days grew dark. And bade him wield the fateful pen. Once more unshaken, his shining, fearless blade Strikes down the cowards who would steal The robe of virtue, and, all dismayed, Finds keenest joy in being led.

No less the player, who revives him thus, Defends his act against her foes. And wins our plaudits as he speaks to us, And all her lasting virtues shows. With sword of genius and the hope it brings, He fights her battles with the age; Her puppet enemies he backward flings, Restoring Art her throne—the Stage.

FRANKLYN W. LEE.

MIDDLETOWN'S NEW THEATRE.

A new opera house is being built at Middletown, Conn., by the Middlesex Assurance company, of that place. The house will, it is promised, surpass any theatre structure in New England, except Boston. The walls and roof are finished, and the work is being rapidly pushed by Architect Kimball, of New York, who has charge of the building.

The theatre is situated on the main street, back of the company's building, and will have its principal entrance through that block, the hallway of which will be level with the sidewalk. On both sides of the building are wide gangways as well as in the rear, thus affording abundant exit space. The capacity of the house will be eleven hundred. Besides parquette and circle, there will be two galleries, twelve boxes, and a cosy foyer.

Back of the footlights everything is roomy and modern. The width of the stage is eighty-six feet; this, with a large scene dock and enormous loft will afford plenty of space for the most cumbersome scenery. Twelve large dressing-rooms and a star's room are on the stage floor. At the rear of the stage, in a jetty, that does not interfere with the scenery, will be built an immense organ, which will prove useful for concerts. The decorations, scenery, etc. will be in keeping with all the other elaborate furnishings.

No definite conclusion has been arrived at yet by the directors of the company regarding the management. Senator Coffin, the president of the company, takes a deep interest in the building of the house, and personally oversees every detail. It is expected that the opening will occur in May.

HE HAS SIGNED NO CONTRACT.

Nelson Wheatcroft sent the following telegram to THE MIRROR from Nashville, Tenn., on Saturday last:

"As your reporter seems anxious for knowledge of my business, kindly avert

further misrepresentation by stating that I declined last December to re-engage with the Piton stock company for a second season, even at an advanced salary offered. I have not made or negotiated any engagement either with Mr. Daniel Frohman, Mr. Charles Frohman, or any other manager."

Mr. Wheatcroft's telegram simply confirms THE MIRROR's statement, last week, that he "will not be the leading man of the Piton company next season," and reinforces the denials of current rumors by the Messrs. Frohman respecting his probable connection with their organization.

In these circumstances, wherein lies the "misrepresentation," more of which Mr. Wheatcroft wishes to avert?

However, we gladly give space to his authoritative corroboration of our statements, and venture the prediction that he will have offers in plenty within the next fortnight.

WHERE DO THE ACTORS COME IN?

A committee of Minneapolis aldermen, charged with the duty of examining the merits of a petition to have the theatres closed by law on Sunday, made the following unique report one day last week:

"Your standing Committee on Ordinances, to whom was referred an ordinance to close Sunday theatres, respectfully report that they have given the matter careful consideration and find that some people work seven days in the week, some six days and rest one. Some work one day and rest six. Your committee regard it as a self-evident proposition that those who merit the greatest consideration from the State are those who work the most, other things being equal."

"Your committee further finds that 'one man esteemeth one day above another; another esteemeth every day alike. Let every man be fully persuaded in his own mind. And again, 'He that regardeth the day regardeth it unto the Lord; and he that regardeth not the day to the Lord doth not regard it.'"

"Your committee respectfully recommends that said ordinance be laid on the table."

To apply the logic of the Minneapolis aldermen to the profession, it follows that actors ought to receive the greatest consideration, inasmuch as Sunday theatricals keep them busy seven days in the week and the self-evident proposition of our aldermanic friends covers their case exactly.

They are entitled under it to one day's rest.

IRMA DILIGENTI'S DEBUT.

Irma Diligenti's matinee at Palmer's Theatre, on Thursday, promises to be an interesting event. Many prominent persons have secured seats and boxes, and the Italian actress will make her New York debut under auspicious circumstances.

The performance will begin with the first act of Mary Stuart, in which Madame Diligenti will play the title-role; Arthur Falkland Buchanan, Mortimer, Henry Bergman, Burleigh, George De Vere, Paulet, and Isabel Waldron, Kennedy. Madame Tavery and Signor Guarini will sing the dramatic duo from Cavalleria Rusticana, accompanied by Signor Cesare. The third act of In Spite of All will follow with Minnie Madden Fiske as Alice Clendenning, Edward M. Bell as Carroll, Charles Harris as Kraft, Cyril Scott as Jack, Fred Peters as Harman, and May Melville as Bessie. The performance will conclude with the fifth act of Adrienne Lecouvreur, with Madame Diligenti as Adrienne, Adolph Jackson as Maurice de Saxe, Frank Mordant as Michonnet, and Miss Melville as Adrienne's maid.

All the ladies and gentlemen taking part have kindly volunteered their services. Rehearsals have been in progress for a week past, and the performance will undoubtedly be smoother than those to which we are accustomed at special matinees.

PACRA AT KOSTER AND BIAL'S.

Pacra is the name of the new eccentric singer that has come to Koster and Bial's.

She arrived in port on Sunday at noon, and at 11 P. M. she gave a special performance for the press. It was also an opportunity for Pacra and the orchestra of the place to learn to keep time. About half of Pacra's time was taken up with explaining to the orchestra why they should not play as they did, and the rest of the time she chirruped French chansonsettes in a contralto voice, and smiled santly at the reporters and at Carmencita, who was looking on from the gallery.

Pacra is pert. She is no longer a child. She told a MIRROR reporter that she has been on the stage ever since she can remember, and she added that she liked America.

She is plump, and has vivacity. If an eccentric has vivacity, that covers up a multitude of sins, including paucity of voice.

Pacra should be a "go." Her songs are new and "catchy," and she sings them with appreciation. She will remain a month at Koster and Bial's. She had postponed her visit to America four times within two years.

The large audiences yesterday received Pacra with enthusiasm, and Carmencita's appearance in the national colors was the signal for a patriotic outburst.

ANNIE PIXLEY IN OPERA.

After a retirement of a year from professional life, clever and popular Annie Pixley is to return to the stage—but not in comedy-drama, in which field her reputation was made.

Miss Pixley will head a comic opera organization to be known as the Annie Pixley Opera Company, and the first opera to be produced is entitled Polly Middles, by Archibald Clavering Gunter. The season will open in April at the Fourteenth Street Theatre.

It goes without saying that Miss Pixley's new departure will excite widespread interest. She has a voice of considerable range and power; she is a vivacious actress, and

she is a great favorite with the public. Robert Fullord will direct the company, and Nat. Roth will be its business manager. Principals and chorists are advertised for in the business columns of this number.

MR. JACOBS' BIG SCHEME.

Manager H. R. Jacobs is organizing a stock company, the object of which is to establish an arena near the Exposition grounds, at Chicago, next year. Three hundred thousand dollars has already been subscribed to the capital stock, of which amount Mr. Jacobs has subscribed \$100,000.

The Arena will be built for the exhibition of national games of all countries. Representatives of every nation will be invited to enter the competition for prizes. Arrangements are now being made to erect the buildings on the Exposition grounds.

Mr. Jacobs states that the new scheme will not interfere with his theatrical enterprises, and during the World's Fair he will have four theatres in operation in Chicago.

AN IMPROVEMENT.

New York Home Journal.

To announce that THE DRAMATIC MIRROR makes a change is equivalent to saying that it makes an improvement. The issue for last week, the first of its thirteenth year, bore a new heading in clearer and bolder style than the former heading, and the full-page portrait on the first page was a skillfully executed wood cut. This style of portraiture will hereafter take the place of the half-tone process heretofore used, which, although handsome, is nevertheless somewhat monotonous and lacking in character. The columns of THE MIRROR for the coming year will contain new and important features.

MASKS AND FACES.

The Washington's Birthday matinees were generally well attended. The fine weather brought the receipts above the average.

The Down on the Farm company succumbed to a foreclosure at La Salle, Ill., on the 16th inst.

The Askin-Rork company will be known as the Digby Bell Opera company next season.

EDITH POLLOCK and Louise Calders have been engaged for the Bulls and Bears company for next season.

D. R. SALTER telegraphs that Ole Olson had standing-room only at the matinee at the Holiday Street Theatre, Baltimore, on Washington's Birthday, with the house for the evening all sold.

W. F. BLANDIE is no longer connected with the enterprises of Messrs. Abbott and Teal.

REHEARSALS of A Temperance Town will begin shortly at Hoyt's Madison Square under the direction of the author.

The first number of Fair Topics, the publication devoted to the interests of the Actors' Fund Fair, appeared yesterday. It is to be issued weekly. The initial number contains a list of the Fair committee, the honorary committee, and the Ladies' Executive Committee, the report of the meeting at the Holland House that appeared recently in THE MIRROR, and the advertisements of twelve of the theatres in this city that are to distribute the paper among their patrons.

SATISFACTORY RESULTS.

HUNTSVILLE, Ala., Feb. 25, 1892.

To the Publisher of the Dramatic Mirror:

SIR.—The results of our advertisement inserted in your valuable paper, for an attraction at the Athletic Club benefit, were eminently satisfactory. Replies were received from a large number of strictly first-class companies. Respectfully,

ROBERT COMMITTEE ATHLETIC CLUB.

LETTERS TO THE EDITOR.

MISS LORANGER IS THE LEADING LADY.

MONROE-ARIELA CITY, Pa., Feb. 22, 1892.

To the Editor of the Dramatic Mirror:

SIR.—Please find enclosed a letter from Mr. Oliver Labadie, stage manager of the Labadie combination, in answer to Miss Rowell's letter of the 21st inst. I will add also that I do not wish myself to be an advertising medium through Miss Rowell's feelings of professional jealousy or personal dislike, whichever it may be. I was not aware that Miss Rowell noticed such small matters. I gave her credit for better judgment.

Yours professionally, MAY LORANGER. (The letter from Mr. Labadie says that Miss Loranger is leading lady of the company, and that Miss Rowell's claims are absurd.—EDITOR DRAMATIC MIRROR.)

LOGANSPORT'S HARD LUCK.

NEW YORK, Feb. 25, 1892.

To the Editor of the Dramatic Mirror:

SIR.—Down in Indiana, in a small town called Logansport, there are published four papers. Three are dailies; while the fourth, termed the Sunday Chronicle, desecrates the Sabbath. A friend has sent me a recent issue of the latter. It contains a paragraph which should be read by members of the profession, if for no other reason than to know what asses often try to edit newspapers.

It appears that one of the reputable Logansport dailies published a paragraph to the effect that Miss Amy Leslie, a clever prima donna, had taken the leading part in Miller Brothers' Kankakee at a salary of \$25 per week. In commenting upon this the editor of the Sabbath desecrator says:

"This is the kind of rot that makes the average newspaper reader tired. The idea that a ballet dancer would receive \$25 per week! The woods are full of females who for one-tenth the sum would be glad of the chance to display their limbs in tight leotards and kick a hole through the ceiling, with one foot, at every act. Such lies are apt to turn the heads of giddy girls who yearn to show themselves to the baldheads in the front row. If there is a ballet dancer in America to-day, who is getting \$25 per week and expenses, theatrical managers with whom I have conversed on the subject are not aware of the fact."

Judging from the tenor of the paragraph, it is clearly evident that what the writer of the above notice does not know about things theatrical would fill the "Encyclopaedia Britannica" in all its volumes; while what he does know would scarcely fill a small-sized visiting card.

He truly says, however, that: "This is the kind of rot that makes the average newspaper reader tired." I am inclined to think that the ass who penned the squib, is one of the fellows who take advantage of their position to annoy reputable actresses. Logansport has my sympathy.

FRANK WHITE.

FURTHERING THE FAIR.

The chairman of committees of the women of the stage and of society that have allied for the benefit of the Actors' Fund Fair, met last Wednesday at 31 a. m. at the apartments of Mrs. A. M. Palmer.

The meeting opened with the calling of the roll. There were but few absences. There were present Agnes Booth, Maida Craigen, Mrs. Julia Linthicum, Mrs. C. A. Doremus, Mrs. Jacob Hess, Mrs. W. J. Swan, Alice Fischer, Mrs. E. E. Kiddle, Rose Eyttinge, Mrs. Thomas F. Gilroy, Mrs. E. J. Phillips, Mrs. E. L. Fernandez, Mrs. George H. Smith, Emily Rigi, Mrs. A. M. Palmer, Mrs. McKee Rankin, Sydney Armstrong, Mrs. J. Mortimer Brown, May Robson, Mrs. Lyman Fiske, Mrs. Etta Henderson, Georgia Cayvan, and others.

May Robson, who had been asked at the previous meeting to design a souvenir spoon for the Fair, then rose and said that she thought she would etch in the bowl of the spoon a picture of the first theatre in America in which a performance by a dramatic company had ever been given. "There is only one drawback to my plan," said Miss Robson, "and that is that I don't know the theatre." Miss Robson was referred to Colonel T. Allston Brown, "the encyclopedia of the American stage."

Mrs. A. M. Palmer, in the chair, handed to the chairman the list of places that they and their committees were to visit.

Miss Cayvan next spoke. She said that she wished to emphasize that the various committees should only call once on each dealer from whom they sought donations. It was moved and carried that a list be preserved of the names of every firm that should refuse to donate.

The Chairman announced that Mrs. Thomas F. Gilroy had brought from her husband a cheque for \$100 for the Fair.

Some one asked what was to be done with the money sent in for the Fair. Whereupon A. R. De Frece stated that Frank W. Sanger had made a special arrangement with Thomas C. Acton, president of the Bank of New Amsterdam, whereby all money for the Fair should be deposited at that bank and should draw interest. This was voted an excellent scheme.

Mary Adelaide Verkes, who had attended one of the meetings, sent a cheque for \$100, as an indication of her sympathy.

Mrs. John A. Cockerill was appointed chairman of public officials instead of Mrs. Gilroy, who preferred to serve in some other capacity.

Full power is vested in the chairman of committees; it is their duty to submit complete and final reports of the business done by themselves and their assistants.

The Ladies' Executive committee now has a room in A. M. Palmer's office building, at 29 West Thirtieth Street. Mrs. Palmer, on her return from Lakewood within a week, will be there herself most of the time. In the meanwhile, some other member of the committee will be in charge.

The general meetings hereafter will be held at Hardman Hall, but the meetings of the chairman of committees will continue to be held at Mrs. Palmer's residence in The Gramercy.

At one o'clock the meeting was adjourned. The next meeting will be held in two weeks. The date will be announced in THE MIRROR.

Some time ago, when the project of the Actors' Fund Fair was first talked of, Mrs. Juliette M. Rabbitt, of Washington, D. C., a lady deeply interested in professional matters, offered to make a "crazy patch," to be sold at the Fair, and requested contributions of pieces of old gowns from well-known actresses. In regard to this undertaking, Mrs. Rabbitt writes as follows:

921 MASSACHUSETTS AVENUE,
WASHINGTON, D. C., Feb. 18, 1924.

To the Editor of the Dramatic Mirror:—
Sir: Will you, through THE MIRROR, allow me to thank those who have so kindly responded to my requests for scraps for the souvenir patchwork which I am going to send to the Fair, and at the same time beg that those who have promised some will send as soon as possible, as I cannot much longer delay the putting together of the work. In case any one has mislaid my address, they will find it above.

JULIETTE M. RABBITT.

It will be little trouble for those actresses that have not yet made good their promise to Mrs. Rabbitt to send their scraps to her at once.

The "official" cushion, which Mrs. Rabbitt is also making for the Fair, is approaching completion. It is constructed of pieces contributed by the wife of the President, and the wives of cabinet officers and senators.

In the *Times* of last Sunday A. M. Palmer was interviewed on the subject of the Fair. Mr. Palmer prefaced his remarks by saying that "the Fair will be held whatever objections may be urged against it by those opposed to it." As to the controversy that certain persons are endeavoring frantically, but not very successfully, to foment, he said: "Its premises are mistaken and the entire discussion idle talk." He called attention to the spontaneity with which the best class of actors and actresses and managers have responded to the appeal for cooperation as indicative of the interest aroused by the undertaking among the profession. In the course of the interview he said:

"I believe it was suggested by those opposed to a fair that money should be raised by benefits occurring the same day all over the United States. This idea, which they put forward as original, is not new at all. What is more, it has proved to be a failure. These benefits all over the country, or what is called Actors' Fund day, first gave the Fund its means of support, but in a very short time it was found that they fell very far short of the Fund's requirements, in fact, at the close of the financial years during which this system of benefits was tried the Actors' Fund had, for the first and only time since it started, to draw on its investment capital. The benefit plan was not a good one for several reasons. The object of these benefits was not clearly understood by the public, and nearly every one was unsuccessful."

Mr. Palmer also explained briefly the

source of the only antagonism that the Fair has engendered, and exposed the motives underlying it.

"I personally can guarantee," he said in conclusion, "that the Actor's Fund Fair will be conducted in as dignified a manner as any fair ever held in New York city."

ENNA V. SHERIDAN'S ILLNESS.

A number of papers have hinted, more or less broadly, that there has been a quarrel between Richard Mansfield and Enna V. Sheridan, of his company.

To avert any discussion or doubt, THE MIRROR has received these facts for publication: Miss Sheridan hurt her knee, and acute synovitis of the knee joint set in. This rendered her utterly helpless.

Mr. Mansfield has treated her with every kindness. She is now in Boston, on sick leave, and doing her best, by patience and inaction, to get well quickly. Her injury comes at an especially unfortunate time for her, as her dramatization of Warren's "£10,000 a Year" is to be produced for the first time this week by Mr. Mansfield at the Garden Theatre. As Miss Sheridan's illness, too, comes just at a time when her personal attention for rehearsals would be most desirable, Mr. Mansfield's kindness is particularly gracious.

Miss Sheridan writes us: "I do hope that I shall be on for the opening night of £10,000 a Year, but there is hardly any chance of it."

THE S. P. C. C.'S POSITION.

It is always well to give both sides a hearing. The Society for the Prevention of Cruelty to Children's side of this matter naturally is warped by certain prejudices that are not shared by managers and the profession. At the same time, it must be borne in mind that the underlying principle of the Society's position is a principle which every right-minded man and woman connected with the stage clearly recognizes, viz., the necessity for legal authority to prevent injury to children whether on the stage or in other pursuits.

A MIRROR reporter recently interviewed several men prominent in the work of the allied Societies of this State. Mr. Wilkins, who represented the Brooklyn S. P. C. C. in Albany before the legislative committee, said:

"I am not opposed to an amendment. We do not say that dancing in moderation hurts a child—a few performances would not injure a healthy boy or girl; but we have to look at the future. Constant dancing is often injurious. If you let one dance, you must let all; if in one theatre then in another. I see no way of regulating it. It is the abuses which this amendment would lead to that we fear. The Society is not opposed to any moderate concession, but experience has taught us what singing and dancing lead to."

Dr. Stoddard, of Rochester, said to the reporter: "My relations with the managers are friendly; we never have trouble with the reputable managers, and in Albany one of our men is always on the stage, whether there is a child in the play or not. Nearly every day we have to return complimentary tickets from managers who come to town. It is against our rules for any employee of the S. P. C. C. to accept a pass. A short while ago a manager wrote our secretary that he had a company of children, and would like to give us a benefit in Rochester. I was compelled to write him that if he played in Rochester I would prosecute him. The instant a child goes on the stage in this State it is telegraphed to all the S. P. C. C. Societies, with the circumstances, and if the child is not well taken care of it is forbidden to act, and if it is forbidden in one place it is useless for that company to try elsewhere. For instance, I received word that a certain company would appear in Rochester. I went to the manager and told him if the child took part I would prosecute him. He said he would risk it. The next morning the court fined him \$50. He pleaded with me, and I told him if he would apologize in the news papers and promise never to return to Rochester I would ask the Judge to remit the fine, which he did. The Society is inclined to be lenient where it is advisable, but we will oppose this amendment in all fairness of spirit and hold no ill will against those who are opposed to us. It is not our fault that we see things differently. I do not say I would oppose any amendment, but I do oppose this one."

Mr. Gerry said: "As long as only the reputable men of the profession were interested in this movement I was willing to compromise, but the movement now on foot seems to be an effort to open the door for juvenile opera and spectacles. That has been stopped in London and I shall fight singing and dancing to the bitter end. I have had trouble with some of these men before. What I object to is the middle-men who simply employ or get employment for the children and pocket their commission. True, the papers criticize my methods harshly, but I never contradict an interview. I have seen five within the last month, and in not one instance had I seen the reporters. It is true that I once made the statement that the newspapers attacked us, and took the side of the theatres in this question because of their advertisements. I wish to retract that, because I think I was mistaken, and I do not wish to do anybody an injustice. A license stating that a child may sing or dance five or ten minutes, may or may not prevent the return of juvenile opera. I am led to believe certain parties have come into this movement with the purpose of introducing low show performances again, and I will not deal gently with them."

BEN HENDERSON, the star of Ole Olson, married Isabel Conway, daughter of George Conway, on Sunday afternoon, at Calvary Presbyterian Church in Harlem.

CLEANINGS.

SHIRAZ SANDERSON is about the only American prima donna in

Europe that has escaped Messrs. Abbey and Grau's drag-net. She is a very strong favorite in Paris, where Massenet has composed an opera for her. Miss Sander son is about five and twenty. Her father is Judge Sander son, of San Francisco. She is tall and graceful, she has light hair and black eyes; she dresses with exquisite taste; she is a charming conversationalist. Her voice is phenomenal in range. In Massenet's new opera she has a run to second upper A. She studied in France. It was not more than five years ago that she went there to take up music as a profession. Her father is wealthy, but she loves her art.

KATHERINE LEWIS was the victim of a street accident the other day in London. The injuries she received were painful, but not dangerous.

There were a number of professionals residing in the Percival apartments, the upper stories of which were burned out one day last week. The fire caused a scare, but no one was injured.

The complaints of bad business in this country are naught compared with the pessimistic reports of the state of theatricals in England. A variety of causes have conspired to ruin the London season, which has been unprecedentedly dull. Several well-known managers in the British metropolis are said to be on the verge of bankruptcy.

OSCAR WILDE's new play, *Lady Windermere's Fan*, produced last week in London, is said to abound in risky lines.

ROBERT HILLIARD is said to have patched up a truce with Sadie Martinot and returned to Pompadour. J. M. Hill is to operate this attraction.

JOHN W. HAMILTON is suffering from an attack of pneumonia, and his condition is perilous.

J. H. RIVERY has returned from England.

T. W. KIRBY will close his season with a week's engagement in Boston early next month.

BLUE JEANS is still doing a large business at the Fourteenth Street Theatre. When its run finishes, Pitou and Alfriend's *On the Potomac* will probably be seen.

The members of the Cynthia's Lovers company travel luxuriously in a special car. Edmund C. Stanton, the manager, has given the piece an expensive equipment. Douglas Atherton, the star, is a cousin of Alice Atherton (Mrs. Willie Edouin).

JOHN GUERDINENSIS has had several offers, which he is considering, for leading business next season in this city.

EMILIE ZOLA announces that after he has written one more realistic novel he will abandon fiction and devote all his energies to playwriting.

On Saturday last at Deadwood, S. D., Mary Nevins Blaine was granted a divorce from James G. Blaine, Jr. There was no testimony introduced for the defence. Mrs. Blaine was given the custody of her child, \$1,000 for counsel fees, and permanent alimony of \$100 a month.

LILLI LEHMANN is seriously ill at the Hotel Normandie. An attack of grip and weakness of the heart are the complications. Madame Lehmann sang a new role in *L'Africaine* on Monday night of last week, and the study and hard work of the season are said to have led to this illness.

MR. AND MRS. A. M. PALMER are spending a week at the Laurel House, Lakewood. They will return to town on Thursday.

The late W. J. Florence's will is to be contested after all. A brother, Edward B. Conlin, who holds a political appointment in this city, will make an attempt to break the will on the ground that the document was not properly signed.

KELLAR says it is "the ambition of my life to build a theatre in Philadelphia." This modest but singular hope seems about to be realized. He is endeavoring to secure the site on which his present hall stands. If he succeeds he will build a commodious theatre and devote it to magic and high-class specialty entertainments.

The marriage of Addie Cora Reed, of Pauline Hall's company, is on the cards. She is to wed Bass Henderson, who has been chief clerk of the Lindell Hotel, St. Louis, for several years.

ELWYN BARRON, of the Chicago *Inter-Ocean*, says of Elsie DeWolfe: "She is a young lady of great intelligence in her work, and is so earnest and judicious in her acting of the character that she defines its sentiment impressively and wins the esteem of the critical. The leading papers of the country all have very kind words for her. She will be a member of a New York stock company next season."

HIS NIBS, THE BARON continues to satisfy its manager, T. H. Winnett. It is, he says, on the top wave of popularity.

EDWIN BRIDGEMAN, H. Bagge, Charles Hoyle, E. L. Duane, Harry Tansy, Robert Kirk, George Mason, J. B. Harkins, George Gorman, Richard Day, M. B. Wren, Maggie Graham, Miss K. Walker, and May Harris have been engaged to support Doris Davidson and Ramie Austen in *Dangers of a Great City*. The tour will begin on Feb. 28.

MRS. FARR, FLETCHER met with a severe accident—a fracture of the left ankle—while changing cars at Cecil Junction, Ohio, on Sunday, Feb. 7. She is now resting comfortably at her home in Jackson, Mich. She probably will resume her place as leading lady with Anne King's company inside of six weeks.



AGNES HUNTINGTON'S illness prevented her from appearing at the Union Square from Tuesday to Saturday night. Under skilled treatment her lameness disappeared, and she is now in good voice.

The Floy Crowell company disbanded at Bradford, Pa., on the 16th inst. Half of the company remained in that city, organizing for a tour of the smaller towns. Non-payment of salaries is assigned as the cause of the collapse.

MRS. JANE ENGLISH, the mother of Lillie and Helen Western, is not seriously ill at the Forrest Home, as erroneously reported from Philadelphia. Mrs. English is enjoying the best of health, and is at present visiting Mrs. James A. Herne at her residence, 79 Convent Avenue, Harlem. Before returning to the Home, Mrs. English will also spend several weeks visiting Lillian Hadley.

EDITH HOVI, the woman whose impostures were described in THE MIRROR of April 4, 1921, is again sending appeals to professionals in this city, according to reports that reach this office.

The first production of *The English Rose* will take place on Tuesday, March 5, instead of Monday, the 7th, as first arranged. The spare night will be devoted to a scene rehearsal.

MANAGER GEORGE LEA telegraphs: "Decker Brothers Magnificent Minstrels played in my Port Jervis Opera House on Saturday night to the largest house of the season. There was no street parade and it rained torrents."

W. C. ANDERSON, manager of Two Old Cronies writes: "A report appeared in the New York *Clipper*, of last week, to the effect that Miss Deaves and myself were married a few days ago. Kindly say that the report is untrue and entirely without foundation."

EDWIN ARDEN is the author of the one-act play, *Left at the Post*, which received honorable mention in the award of the *Herald's* prize play committee.

SHERIFF SPOONER arrested Charles W. Chase, of Uncle Darling's company, in New Bedford, on the 14th inst., at the instance of John R. McCulloch, who claimed \$250 for salary while with a former company of Mr. Chase's. After waiting about an hour a settlement was made. Mr. Chase was released, and the curtain rose three-quarters of an hour late.

MANAGER FRANK C. BANCROFT, of Liberty Theatre, New Bedford, is to manage the Cincinnati Baseball team this season. During his absence Joseph C. Olney will act as manager and treasurer.

JENNIE ROWE, who left the Joshua Simpkins' company at Columbia City, last week, came to Fort Wayne penniless. She appealed for assistance to Treasurer Stauffer, of the Masonic Temple, in that city, who helped her to Eaton, O., where she hoped to secure an engagement. She was evidently unsuccessful, as she made an attempt to commit suicide, by poison, the day after her arrival at Eaton.

The committee selected by the *Herald* to award the prize to the best one-act play submitted in its contest, published the result on Sunday. The palm was awarded to the author of *Hearts*, while ten other pieces received honorable mention. Charles Frohman has gone to Henry French \$200 better by offering to pay \$1,000 for the successful play.

MADEIR CASEDY, of Sacramento, has been engaged by W. T. Carleton for his company. She will have understudy parts during this season, and will be promoted next season.

FRANK CURTIS, after a severe illness in Louisville, has returned to his home in Detroit. He intends to reorganize his Sam'l of Posen company.

A CONTRACT has been made with Theodore Moss whereby Harry Williams will present his successful southeaster star Katie Emmett at the Star Theatre, opening next season. The engagement will be marked by the production of an entirely new comedy-drama by Con T. Murphy called *Killarney*.

A RECEPTION was given to Elsie Leslie and her sister Dora by their aunt, Mrs. Agnes Cameron, wife of ex-Senator Cameron, at her home in Wisconsin. More than a hundred guests were present. Elsie Leslie and the Prince and Pauper company are now in Michigan.

HELEN LAMONT, late prima donna of the Carleton Opera company, has dissolved her contract with that organization, and is at present in this city. Miss Lamont announces that she is at liberty, but she prefers to remain in New York. She may be addressed in care of THE MIRROR.

The enterprising G. B. Bunnell has arranged with the Housatonic Railway so that his patrons in Ansonia, Birmingham, Derby, and Shelton can buy a round trip ticket with admission to the best fifty cent seats in the Hyperion Theatre, New Haven, for one dollar, and to the best twenty five cent seats in the Grand Opera House for seventy-five cents. When reserved seats are wanted an exchange can be effected at the box office. This convenience will be appreciated by playgoers in both towns.

THE WIFE, WIFE WORTH, Alexander McLean's melodrama, which held the stage at Nible's, last week, proved eminently successful from a pecuniary point of view, and won metropolitan approval. The play should be a strong road attraction.

THE CAPITAL CITY Opera House, at Des Moines, Ia., caught fire about 11:30 p. m. on the 9th inst., and in two hours the entire building was a mass of ruins. The house was owned by New Hampshire men, who got it under a foreclosure. Loss about \$250,000; insurance \$200,000. Manager J. S. Kunkin lost about \$1,200 worth of pianos, costumes, etc.; insurance \$1,000. The *Chicago Tribune's* Concert company played in a portion of the theatre that evening and their costumes, pianos, and properties were lost. There are rumors of a new house, but nothing definite has developed. The origin of the fire is unknown.

MARLBURY—Elizabeth Marbury will sail for Europe on April 16 on the *Gascogne*. She will be present at the Vienna Exposition where she will meet the Princess Metternich. Miss Marbury has information that many new plays by well-known foreign authors will have their first production there.

THE USHER.



The remarks in this column, last week, concerning *The Broken Seal* have stirred up more or less discussion.

One of the writers that oppose my views asks, "How long would the confessional last if the oath that seals the priest's lips was to be canceled by conscientious scruples?" and the air with which the question is hurled implies that in some way or other it has a bearing on the point at issue.

The endurance of the confessional does not enter into the case. We are not arguing for or against that institution; we are simply discussing the right or the wrong of the *Abbe Dubois*' act. The question is not ecclesiastical—it is ethical.

The divine quality or the practical utility of the confessional are subjects foreign to the matter—subjects on which men differ according to their religious beliefs and their environment.

I neither assailed nor defended any faith. I expressed my opinions on the conduct of the fictitious *Abbe Dubois* solely from the standpoint of broad humanity, and I have neither read nor heard anything on the subject that has given me the slightest reason to change or to modify those opinions.

Several of the ladies connected with the Actors' Fund Fair visited the editors of the principal papers one day last week. Result: editorials in every one of them the following day, enthusiastically advocating the Fair and its benevolent purposes, and offering hearty support. I tell you, the ladies carry all before them when they unite in a big undertaking like the Fair, and the men are nowhere.

The artistic treat, last week, was J. H. Stoddart's reappearance as the old copyist in *One Touch of Nature* at the Sorosis philanthropic committee's benefit.

The piece is old-fashioned; the dialogue artificial; the humor strained. But the one great opportunity afforded for fine acting in the part of the old man who reveals himself to the daughter he has found by a scene within a scene, as it is grasped by Mr. Stoddart, makes one forget and forgive the antique defects of the play.

That characterization, crowned by that magnificent exhibition of pathetic joy, brief as it is, is a liberal education in acting, and moves once more that young hearts can learn much from old heads—particularly when they have as much in them as there is in Mr. Stoddart's.

In a trade journal called *Boots and Shoes*, a marked copy of which some one has sent to me, I find—sandwiched between sapient observations on the wages of "salesgentlemen" and the evil of harboring loafers in retail stores—an insulting article concerning actresses and their dealings with tradesmen.

The writer says that shoe stores no longer keep in stock fancy shoes for stage people, because "it appears to be the unanimous verdict that actresses are notoriously bad pay."

The best answer to that lie is found in the several large establishments of this city devoted exclusively to the theatrical trade. These concerns have been in business many years, and their proprietors have never been heard to complain that they are unable to collect their bills. Again, in several of the big general stores of this town a specialty is made of footwear for the stage, and special departments are maintained for professional customers.

The assertion that "actresses are notoriously bad pay" is false and libellous. *The Mirror* has had business dealings with the women of the profession for more than a dozen years, and its experience has been that actresses are almost universally honorable in their business dealings, and that their sense of a pecuniary obligation is greater than is felt by many of their masculine colleagues.

Boots and Shoes had better confine its comments to lasts and insoles, and to the persons that deal in them, instead of airing its views on a subject that it knows nothing about.

Colonel Carter of Cartersville is in rehearsal by Palmer's company, and the principal members of the cast are building up their characters with great assiduity.

Mr. Holland should be an ideal Colonel Carter. He will find some difficulty, perhaps, in avoiding resemblances to that other famous Colonel of his—Moberly of Alabama.

I believe that Charles Harris will play Chad, that delicious old negro servant who was sketched with a tender hand by his creator, Hopkinson Smith.

I suppose that Gus Thomas has supplied some female characters to the story in its dramatic form. There is but one woman in the book, and she is elderly.

As a pendant to Alabama, Colonel Carter will be interesting. Its premiere is set down for the week following the conclusion of the

Kendall's prospective engagement at Palmer's.

MARTHA RUDESILL.

The subject of our front-page portrait is a young Southerner, and a talented actress. Her professional career, which covers a period of several years, has been notably successful. She has played leading parts in several of W. A. Brady's companies. Miss Rudesill has been engaged for next season, but she is disengaged for the rest of the present season, and desires offers from first-class managers.

NOT A PHILANTHROPIST.

We are told that the enemies of the effort to secure remedial legislation respecting the appearance of children on the stage are circulating various absurd and ignorant statements concerning the status of the movement that resulted in the proceedings at Albany to amend the prohibitive law.

Among other ludicrous things that the characteristic mouthpiece of the truly good manager with the undulating whiskers, and the philanthropic speculator with the bo-constrictor eyes, is reported to have blarneyed on this subject, is this: That Mr. T. Henry French, on his own hook and at his own expense, is testing the constitutionality of the law in the courts and that method of dealing with the matter is superior to the plan of getting the alleged unconstitutional law amended. Wherefore, Mr. French's philanthropy is lavishly extolled.

It is true that when the children in *La Cigale* were interfered with by the S. P. C. C. last January Mr. French consulted Judge Dittenhoefer, his counsel, and Judge Dittenhoefer expressed the opinion that the law might be attacked on the ground of unconstitutionality. Mr. French at first felt inclined to take the necessary proceedings, but he abandoned the idea several weeks ago. No action was taken. Mr. French afterward joined with the other New York managers in urging an amendment of the law, and he was a member of the committee that visited Albany to enforce the arguments of the managers before the Assembly committee.

That Mr. French has no desire to pose as a champion or a philanthropist in this matter is shown by the following answer to a note addressed by *The Mirror* to his legal adviser:

New York, Feb. 17, 1922.
In answer to yours of the 16th, I beg to state that Mr. T. Henry French finally concluded that he could not bear all alone the expense of testing the constitutionality of the law prohibiting children from appearing on the stage, which if it resulted favorably would redound to the benefit of the entire profession, while he would have to pay all the expense himself. That is the only reason. I had no doubt of ultimate success. Yours truly, A. J. DITTENHOEFER.

The fact of the matter is that, so far this movement is concerned, the truly good and philanthropic, together with their latter dramatic allies and flatterer advocates, have not been "in it" or of it any time since the start. The actual proceedings have been reported from week to week by *The Mirror* only.

SIMMONDS AND BROWN'S REMOVAL.

Simmonds and Brown, who have been the principal dramatic agents of America for twenty-four years, have decided to remove from their present quarters at the Broadway Theatre. They will leave about the middle of April. They have leased an entire floor, containing six offices, and it is safe to say that the suite will be the most commodious, comfortable, and convenient of all the agencies.

Simmonds and Brown began their partnership a quarter of a century ago. They were then at the corner of Broadway and Houston Street. As the theatrical business advanced up town, they have been always the first to move. It was after they had established themselves at Union Square that the "Rialto" was changed to Fourteenth Street.

Their next move was to Broadway and Eighteenth Street, and it was not long before many that depended upon the stage migrated to their neighborhood. Then Simmonds and Brown picked up their goods and chattels and pitched them on Broadway above Twenty-seventh Street. It is well known that directly they were followed to that vicinity by a large majority of booking agents, lithographers and managers.

THAT OPERA BOUFFE FEUD.

Lillian Russell and Attalie Claire are faÿre to see. One is a soprano, and the other is a contralto. They are both in *La Cigale* company. They both have admirers.

It is by cause of some or of all of these facts that they do not care for each other one bit. To tell the truth they dislike each other heartily. When Miss Claire arrived in this country last Fall from London, fresh from her success in *The Natch Girl* and *Captain Thersere*, she believed that she was to be a member of the T. Henry French Opera company. Before long she discovered that it was not the T. Henry French opera company at all, but the Lillian Russell opera company with the accent on the Lillian.

All the press matter that issued from the urbane J. W. Morrissey's press rooms pertained to Lillian. Carl Streiffmann, Louis Harrison, and Attalie Claire had their names printed in the programme, that was about all the advertising they had.

As for Miss Claire, she considers that she is no one's pendent, that she is independent. She, too, has her friends. The most demonstrative hail from Columbia College. They have given her rings, dinners, and mechanical cows. And Miss Claire has been accordingly snubbed by Miss Russell.

Miss Russell wouldn't let the collegians' flowers be passed over the footlights. Then Miss Claire sobbed. Miss Russell said that Miss Claire must not wear the turquoise rings that had been presented to her by the Columbia men on her birthday and which, strangely

enough, were larger than the turquoise rings that Miss Russell wears. Miss Claire wore the rings just the same, and Miss Russell's eyes flashed with indignation even more brilliantly than did the diamonds that encircled the turquoise rings.

When *La Cigale* company left for Boston, last week, the trouble between Miss Russell and Miss Claire was temporarily patched up. It was only pent-up, however, and in Boston it broke out and boiled over.

Neither T. Henry French nor J. W. Morrissey were there to soothe. The Columbia boys were there, though. They sent gigantic floral pieces to Miss Claire. The gigantic floral pieces were not admitted. Miss Russell said that it would be against the rules. She said that she herself could have a stage full of flowers at any moment that she intimated that she would care for them. She wouldn't intimate, for it is well known that rose petals that may fall about the stage make an excellent substitute for a banana skin on which to fall kerthump.

At this, the Columbia men hired a store window near the theatre (the Globe), and therein placed their floral tributes to the worth of Miss Claire on public exhibition.

Miss Russell tests her claims to glory considerably on the five-thousand-dollar diamond star presented to her by the syndicate of New Yorkers. The friends of Miss Russell assert that Miss Claire avails herself of every chance to attract attention. They say that the part of Charlotte, played by Miss Claire, is that of a quiet, demure country girl, whereas the contralto makes Charlotte a forward coquette. They also assert that Claire should not wear one-thousand-dollar rings, and wash dishes with white kid gloves on—which, say they, she does.

As for Miss Claire, she closes her remarks with the assertion that she is twelve years younger than Miss Russell, and that the five-thousand-dollar diamond star syndicate was simply an advertising dodge.

The latest report is that Albert Kane, the leading spirit of the Columbia delegation, has resolved to make a garden of roses, at \$ a dozen, all along Miss Claire's pathway. Is it not about time for T. Henry French to return from Europe? Or perhaps it is that Mr. French scented trouble, and accordingly resolved to put an ocean between him and his quarrelsome prima donnas.

DILATORY CORRESPONDENTS.

A number of out-of-town letters arrived too late for publication this week. In all cities and towns where *THE DRAMATIC MIRROR* has correspondents, the omission of letters is due either to the neglect of the correspondent to mail his letter so as to reach this office on Thursday, or to miscarriage in the mails. Several of the letters omitted this week were dated on the day that they should have arrived at this office, consequently these correspondents are a day after the fair. Hereafter tardy correspondents, who do not "reform it altogether" in this respect, will be removed.

CYNTHIA'S LOVERS A GO.

Cynthia's Lovers, Charles Barnard's new comedy of New England life and manners, was produced before a brilliant audience at Stamford, Conn., on the 15th inst., and met with a most cordial reception.

The story is simple, natural and very amusing, and full of heart interest. Cynthia Burdock, a mature maiden of means, has been living on the meadow of the lover of her youth, who left her years ago, and was thought to be lost at sea. At the time of the play she invites to her house on a visit a younger sister of the lost lover, only to learn from her that her lover has come home alive and well.

Meanwhile, two other lovers are on hand in the persons of a grasping deacon who wants to marry her money, and a young neighbor who loves her for herself, but is too bashful to tell her so. The deacon by some chance finds in New York a child of the lost lover, and brings the girl to Cynthia's house, and asks her to befriend it, hoping to thus turn Cynthia's thoughts from its father. Contrary to his expectations, Cynthia adopts and begins to love the child, and finding out it is the lover's child, cares for it as if it were her own. The sister also learns it is her brother's child, and befriends it. To this place comes also the mother of the child, the wife of the lost lover, and Cynthia takes her also into her heart and home. The younger sister has a lover, and he, too, comes to Cynthia's home with the story of his own sister's wayward life, and, seeking revenge upon the man who led her astray, finds he is own brother to the woman he loves.

Out of all these tangled lives Cynthia, by her kindness of heart, draws reconciliation and happiness. Her two lovers have a lively race for her hand; the deacon loses her, and the bashful lover at last gains courage to win her. Incidentally, the entire party visit a very remarkable haunted house and have a lively experience with a haunted room.

Douglas Atherton has in Cynthia an amusing part that he can make into a novel and very funny character. Rachel Booth, as the Boston girl, with a vocabulary of her own, is excellently fitted to a unique part. David P. Steele is capital as Continue In-Well-Being Jones, the bashful lover. May Eberle as Hepzibah, Miss Burdock's domineering "help," is well-fitted to an amusing character. Horace Ewing, Charles Dyer, Tucker Delano, Mrs. Fred Hucker, May Steele, William Adams, and Clara Lorie are excellent in their several parts, each of which is a character study of rural life.

The Boston Press Club gave its annual entertainment at the Boston Theatre, on Thursday afternoon, the performance lasting five hours. Among those that participated in it were Lillian Russell, Frank Daniels, Cyrene, Frank Bush, and the Julia Marlowe, Lost Paradise, County Fair, and Boston Museum companies.

PROFESSIONAL DOINGS.

CLIVE FITCH does not resemble the popular idea of a dramatic artist. He is neither carefully picturesque in appearance nor does he affect eccentricity in behavior. He is young, handsome, well-dressed in the extreme of the fashion, turning to enormous advantage his marvelous scars, the latest thing in silk hats, etc. His work, however, shows no lack of virility or originality of conception. Those that have seen his drama, *A Modern Match*, agree that its principal characteristic is good backbone.



WANE begins a tour of the South this week. The company played in Omaha and Kansas City last week to large business; in fact, the town is reported to have been phenomenally successful from the start.

It was reported some time ago that Frederick Wane had bought the Booth-Barrett scenic production of *Julius Caesar*. Charles Hanford denies the report, and says that he is in full possession of the original properties and scenery.

A ROYAL PASS company play at Bangor, Me., on Washington's Birthday.

WALLACE P. KEEFER, manager for Ada Gray, is one of the most contented men on Broadway. Said he to a *MIRROR* reporter: "Since Miss Gray has appeared in East Lynne at Noble's to such large business, I am confident that the drama will never wear out. You should have seen the handkerchiefs displayed in the audience during the pathetic scenes."

WILLIAM A. BRADY, who managed the Corbett sparring match at the Madison Square Garden, does not believe for a moment that it was a hippodrome.

GRACE GAILY, late premiere danseuse of the Carleton Opera company, is at present in the city, receiving the benefit of Eldie Collier's instruction.

L. E. LAWRENCE, having closed a special engagement with Rose Coghlan, has gone to Boston to join Kernan's stock company at the Howard Auditorium.

THE first metropolitan presentation of *Old Oison* will take place at the Windsor Theatre on Feb. 29. The success of the comedy has been continuous since its production. Ben Hendricks has made a great hit in the name part.

PROFESSOR D. M. BRISTOL's Equestrianism is meeting with remarkable success this season. It is now touring Pennsylvania, and large audiences are the rule. The Equestrianism is well managed, and provides a wonderful stage performance. The result is that Manager Patrick has no difficulty in securing the best time from local managers.

The starring tour arranged for Hope Booth, under the management of Colonel Milliken, has been abandoned. Miss Booth says that the comedy, *My Comrade*, in which she was to have appeared, was unsatisfactory, and as she was unable to find a suitable play she decided to give up the idea of starring for the present. Miss Booth announces that she is at liberty for sourette or boy parts.

SIX men were injured by a falling scaffold at the new Columbia Theatre, Brooklyn, last Thursday. Their hurts were not serious, however.

THE Little Tycoon is doing a fine business in the South. On Monday and Tuesday of last week the opera was sung in Charleston, S. C., Wednesday afternoon, Sumter, S. C., and Wednesday evening, Columbia, S. C., the company going by special train from Sumter to Columbia. The Little Tycoon will probably play a return engagement in New Orleans.

FLORENCE PAGET has canceled her contract to go with Nat C. Goodwin. Goodwin has written her a letter expressing his highest appreciation of her ability as an actress. Goodwin had to pay a bonus for letting Miss Paget go. The terms of the settlement were arranged by Frank Dietz, of Proctor's Theatre, who has been making flying trips to Philadelphia to close up the matter.

DANIEL GILBERTER will be a member of Proctor's stock company.

MADAME MODJESKA's business in the West has been most gratifying. The average of her receipts in one-night stands in Michigan the first week of this month was \$900. In Chicago she played to a very large sum the week beginning Feb. 5.

VERNER CLARKE, of Robert Mantell's company, writes an interesting and convincing letter in opposition to the idea of opening the theatres generally on Sunday. He says that with the present road systems, the long "humps" that an actor has to make on Sundays are tiring enough, without the additional burden of acting at night.

NEWTON BEERS has had a car built for himself. He has named it "The Theatre." It has a fine horse and most approved schemes for comfort and decoration. It has an observation room, a reception room—finished in oak and set off by onyx columns, a dining-room and kitchen. The tapestries are Gobelins, the chairs are richly upholstered, and fine engravings and paintings adorn the walls. In the space between the dining-room and kitchen are the state-rooms. They are supplied with movable partitions, so that they can be made into a suite, with the exception of the room at the end, over which Mr. Beers' valet presides as Majordomo. The car is heated by steam and lighted by electricity. It can be imagined that the scene at night, when the interior is flooded by the soft radiance of Pusch gas, must be of almost oriental splendor. It is his barn-storming, Mr. Beers has certainly made the best of it.

THE QUESTION OF REFORM.

Concerning the question of reform in the management of theatres in the small cities and towns, the National Association of Theatre Managers proposed by THE MIRROR, a good deal of interest is felt, and the idea is growing.

We present several letters on these subjects this week. One, from Manager John D. Misher, of Reading, Pa., discusses the matter vigorously and contains several important suggestions regarding the manner in which theatres ought to be conducted, and the manner in which they must be conducted in order to bring profit to their managers. Here it is:

READING, Pa., Feb. 1, 1922.
To the Editor of the Dramatic Mirror:
I am very interested in the success of our calling write their views about it, and I know the result will be mutually advantageous. There are, I am pleased to say, theatre managers who have always been a success and there are many who know more about the business than I do, but generally speaking there is room for much improvement. What little I know has cost me much time and money to learn and I am willing to give it to my brother managers for what it is worth. Let us endeavor to place amusements on a legitimate business basis.

To begin business we must have a place to do it in. Can a business of any kind be done successfully in a small, dirty, poorly lighted and ventilated, store-room with uncouth, ungentlemanly clerks? No! Why then under similar conditions in a theatre? This is very important, and yet, as a rule, theatres are dirty. Cleanliness is the cheapest thing that can be had, and the most noticeable in the person and his surroundings. To make a theatre attractive and desirable, pay special attention to the interior, and the box office receipts will take care of themselves. Have the dressing-rooms neat, warm, and clean. Clean water, clean basin, and a clear mirror sure. Don't allow the actors to get into ill humor with themselves before the performance commences. Make them feel the moment they step on the stage that they are a man of business, glad to have them, and that the surroundings will instinctively suggest to them to put on their best clothes, and best ability, to show you that they appreciate the "exception to the rule." That actors do not take care of fine dressing rooms is an insult to their intelligence and refinement. The trouble has been up to within a few years, the dressing-rooms were so very bad that to respect them would have been adding insult to injury.

Have the stage scrubbed at least twice a month; have enough stage hands that don't talk loud, are not saucy, and do the work quietly; have a clean property room, and take special pride in a "place for everything and everything in its place," have two sets of furniture, carpet and bare; two kinds of curtains, piles, bric-a-brac, etc. Buy all "properties" that are called for three times a season. Did you ever figure the cost of a borrowed \$3 revolver in one season? Used twenty times on a "pass," \$300 time for man getting revolver and returning it at least ten hours, and the loss of the custom of the owner for three times a deadhead he will never pay again. In 1921 I put \$200 into furniture and properties, and it is the best investment I ever made.

Don't cut out anything that will add to the completeness of the production, because it is "only for one night." That is one of the reasons that those of your patrons who have seen the production elsewhere are disappointed and inquire, "I wonder if they will stage it here anything like in New York?" Your customers don't expect the attention to details that a three months' run would get, but they have a right to demand that you make a liberal effort to give it as well as it is possible under the circumstances. Apparent indifference in the business, however, above all, allow no one on the stage who is not connected with the performance. It interferes with the stage business and causes oftentimes unjustified gossip.

In the auditorium have good, lively music; a few musicians are much better than a large orchestra of players. Police, clean, gentlemanly usher look after the light, heat, and ventilation. Hire officers to keep the sidewalk and entrance-way clear of loafers and boys; have the gallery gals take off their hats and applaud only with the hands. Don't let them "run" the house. After the doors open keep perambulating in the auditorium and entrance, occasionally going outside to see if your customers can get through the lobbyers about the place into the theatre; attend to the wants of the patrons, greet them and let them see that you are attending to your business. Have no friends in the box-office during the performance. If must be, entertain them somewhere else in the afternoon. No one goes into the office of a hardware, grocery or dry goods store and inquires into the business methods or its receipts, percentages or profits. Why should they in a theatre?

It is said "to him who has shall be given." I know where local managers have put forth every effort to increase the business of the attraction that was sure to have an immense audience, and neglected those not so favorably received by the community. This I consider an injustice. Treat all alike, and if any partiality is to be shown help along the attraction that needs it most.

I know there are special things that must be borrowed with a "pass," but as a rule *nothing is free*. The cheapest, and so it paid itself. Voluntary help about a theatre is very unsatisfactory, and to me painfully annoying. If it were possible, I would much prefer to pay for everything in money. I think it would be cheaper in the end, and I am positive it would be very much more satisfactory to all concerned.

If you built the theatre as a monument or evidence to your success in some other business, and cannot or do not care to attend to it, kindly hire some one that will. Don't have others suffer on account of your indifference. If you want to manage a theatre, give it your personal attention, other wise it cannot be made a success. The janitor has too many things to look after to give everything the care it requires.

Some time ago I addressed six managers in different parts of the country relative to the merits of a certain company. Three of them answered that they held tickets and did not see the performance; one had heard the audience liked it, and the other two said it was good.

Having the theatre properly equipped and conducted, I will next look into the advertisements and character of the entertainments in another article.

Yours respectfully,
JOHN D. MISHER.

The foregoing letter is practical and it cannot fail to prove valuable to such managers as are desirous to improve their business. Mr. Misher's second communication, forecast in his closing paragraph, will be awaited eagerly.

Another valuable letter is the following from shrewd and enterprising Manager Schwarz, of Bryan, Texas.

GRAND OPERA HOUSE,
BRYAN, TEX., Feb. 6, 1922.

To the Editor of the Dramatic Mirror:
Sir—It is with great pleasure that I read the views and comments of C. W. Currier, of Amesbury, Mass., on managerial union, and I side with him in every particular, and sincerely hope that THE MIRROR will be able to start the ball rolling at once.

You can place us on the list as ones who will stick to and work hard for the advancement of the Union, knowing that it would be of great benefit to managers, more especially of one-night stands.

Now, there is one thing that I would advise man-

agers of houses to do, which I am aware that a great many fail to do, and that is to keep posted on all traveling companies. How can they do it? Why, simply read up THE MIRROR and other reliable papers. I keep them all on file, and it's a pleasure for me to post myself on all attractions.

When I receive a contract from a company I at once look over the route list of the attractions, locate them, and follow them through print to my house. By this means I am posted on the company and the business done throughout the trip.

I believe in playing few attractions, for more reasons than one. Firstly, let us say that a house is opened three nights in a week. There are three licenses, lights, hands, orchestra, etc. Let us say the manager's share is \$25 for each performance, or \$75 for three nights. Let him instead put in only one company a week, and he handles it right he will make \$75 from the one attraction, besides leaving a profit for the company. He will only have the expense of one opening, bill posting, etc. Now, see what he gains. First and foremost he has made some money for the company, who will soon spread the news that Mr. — is a manager who is not killing his town by playing every one that writes for dates.

This reminds me of an incident that happened in a one-night stand the manager had ruined by playing every company asking for time. He had a company playing a week at popular prices, and another asking for a date the Saturday night of the week. He went to the manager of the company and asked him if he could not cancel his last night to let the other party have the date, as he did not like to refuse him. That is just the way with a great many managers.

I am a constant reader of THE MIRROR. It's the first paper I open, it is more accurate in its routes, and pleases all classes. Speaking to a manager some time ago in regard to a company he had a date with, he remarked: "I have looked in the Galveston News and Houston Post and find nothing about the company." There are a great many "farmers" just like him running opera houses, who expect to keep posted on theatricals by reading the daily newspapers.

In conclusion, allow me to thank THE MIRROR for space and my brother manager, B. Stierline, of Sanford, Fla., for his approval of my work, and desiring to be a worker in the Union, I am,

Yours truly,
JAKE SCHWARTZ.

of Schwarz & Mike, Managers Grand Opera House.

"Farmers" have played the mischief with the one-night stands. One of the objects of the present discussion and the future Association is to convert them into managers. Mr. Schwarz' advice is excellent, and his own theatre is one proof of the soundness of his business principles.

Manager Cramer, of Columbia, S. C., sends the following letter:

OPERA HOUSE,
COLUMBIA, S. C., Feb. 1, 1922.

To the Editor of the Dramatic Mirror:

SIR—In your last issue of THE MIRROR, I read with great interest a letter from Manager Currier, on the subject of one-night stand abuses, and the proposed Managers' Association. It should awaken the interest of all traveling companies and local managers.

The experience of many years as an actor, as well as a manager, warrants me in saying that when speculative managers and would-be actors can foist themselves upon the public and the profession, it is to the great detriment of that profession. A large number of our country men show no sign of general theatrical business, and know nothing of the merits or demerits of companies applying for dates. All they do know is the difference between a minstrel show and a concert or dramatic company. Growing press reports do the business, and the Manager sits in his office and wonders why a company in such a bad show should be engaged by the public. In such a case, the public no longer believe in press reports, or the paper on the wall, for they have had enough of printing, and have concluded to let the theatre alone.

Now, as a remedy for this, let the local managers of cities of not less than 10,000 population elect a Board of Examination consisting of six or eight reliable men in the North who shall pass judgment on the merits of each play or organization going on the road. Let the worthy organization receive a certificate or diploma endorsed by this Board, such certificate to be printed on the company's lithographs, letter heads, and wall paper in order that the public may know of the merits of the company. All responsible managers should be required to have a certificate of deposit to fulfill their obligations to local managers and to the companies in their employ.

Another matter that I should like to speak of is this: I am in receipt of a catalogue of M. S. plays sold by some Chicago firm (no name given) offering all the latest plays for the sum of five dollars each. Is there no way in which to protect the brains and labor of our playwrights?

Very truly yours,
EUGENE CRAMER, Manager.

Mr. Cramer's remedy may not be practicable but it is ingenious, and if such a method as he describes were possible the results would be beneficial. It might be objected, however, that a theatrical Bradstreet's rating would not be accepted by all local managers, or even a majority of them. Managers ought to think for themselves and keep sufficiently well-informed of the progress of theatrical affairs to select their own attractions intelligently. They have THE MIRROR to rely upon for honest, independent opinions of new plays. It never misleads them. From a close observer at San Diego comes the subjoined words of encouragement.

SAN DIEGO, CAL., Feb. 2, 1922.

To the Editor of the Dramatic Mirror:

I wish to say in accord with the proposed national association of theatre managers, and I think that C. W. Currier, of Amesbury, Mass., has a very good idea of the subject.

I am sure the idea can be developed into some scheme that will be productive of good, not alone to the managers and companies, but to the patrons as well, for it is to the public that they must look for financial success, and I know full well that many "one-night stands" are rushed too much, bad results follow, the place gets a reputation of being a poor show town, and good companies avoid it.

It is a mistake for local managers to think that unless they have some attraction (or) constantly billed they are not doing business. They are better paid to two good houses a month than four poor ones. The people like to be amused, it is true, but there is no reason why they should have too much of it, especially when much that is offered is of a questionable character. There are so many new pieces and new people, that going to see such is purely an experiment, and often not a profitable one.

Most people who frequent theatres have, in a certain sense, become educated in the matter and can readily detect the poor attempts at amusement, and will often wish for some play of genuine merit and acknowledged standing to take the place of the barnstorming and very frequent met with.

The patrons of the one-night stand houses have to endure a great deal of the drudgery and the Irish policeman style of plays simply because the local manager does not intelligently fill his time, which he would be better able to do under the management of the national association.

I say a national association by all means. I am not a manager, only an interested observer, but I think I know the feelings of theatregoers, and I feel sure they would bear me out when I say they would rather give three dollars to see one good show than to give one dollar to see three bad ones.

Yours truly,
W. J. PARKER.

The Association germ is taking root. We shall undoubtedly see it sprouting presently.

JOHN T. CONDON, who is very popular with theatregoers in Duluth, Minn., has assumed the management of the Temple Opera House in that city, and will conduct it in connection with the Grand Opera House at West Superior.

REFLECTIONS.

Mrs. ALICE SHAW, who won the sobriquet, *la belle siffluse*, in Europe, has whistled her way into the favor of royalty and swiftdom in half-a-dozen capitals during the three years that she has absented herself from America in order to increase the prosperity of her unique and charming accomplishment brought her. Mrs. Shaw intended to make another trip to Russia, starting last month, but she is coming home on account of reports of the poverty and depression resulting from the famine in that country. She says that she finds it increasingly easy to produce her notes and effects, although it requires more study to learn to whistle the air of a song than to sing it.



LILLIAN MORTIMER will star next season. GEORGE MITCHELL is the latest addition to Dan McCarthy's Dear Irish Boy company. BELLA VIVIAN, soubrette, has been compelled to retire on account of illness. A FARCE-COMEDY, by J. J. McNally, of the pattern of A Straight Tip—but very much funnier, according to Rich and Harris—will be presented next season, with James T. Powers in the leading part and "Pete" Daly featured.

FOUR kangaroos were born at a Boston Museum last week. They weighed but three ounces each. FRANK M. NISH will probably sign a contract this week to sing in comic opera next Summer.

JOSEPH H. HAZELTON joined Frank Frayne's company at York, Pa., on Monday. GEORGE H. MURRAY, the manager of The Dazzler company, was in town on Friday.

E. A. WARREN will join the Boy Tramp company next week.

E. H. GILLEN left on Sunday to join Gray and Stephens' Old Oaken Bucket company at Columbus, O.

The new play by J. H. Darnley, called Mrs. Dexter, is an undoubted success in England. It was first produced in Liverpool. It is said to be a better play than either The Harrister or The Solicitor.

MARIE WAINWRIGHT says that there is a steady stream of men who want to be her leading man to succeed Henry Miller. She lives at the Imperial Hotel, and the line of actors extend half around the block.

FREDERICK LOSE and R. L. Taylour will take out The Inside Track company this month.

BENNETT MAILLACK has been engaged by Charles R. Hanford for leading business next season.

ADA GRAY will make another of her short seasons, opening at Troy on Friday, and touring for two or three weeks.

JOSEPH RANSOME was engaged, last week, at a good salary to be stage manager for Beatrice Stratford, and also to play an important part in her new emotional drama, A Desperate Man. On Saturday, when the company assembled in the Grand Central depot, Mr. Ransome was missing, and the company were consequently unable to leave. The M. S. of the play, which had been left in his possession, was found in a bar-room on Twenty-eighth Street. Ransome was not found until two o'clock, and he was in such a state that he was unable to walk a chalk-line. The company left without him at 1 P. M., with a brilliant prospect of having their play and performance ruined.

Mrs. FRANK MELVILLE is reported to be making a hit by her wonderful performance on an invisible wire.

T. H. WINNETT will direct the tour of Wife for Wife next season. He informs THE MIRROR that the play will be produced on a scale of spectacular grandeur. The scenic and mechanical effects, properties, and mountings will be new, and they will be transported by a special car, "The Majestic." Time is being booked.

CHARLES F. MCCARTHY, the impersonator of Irish female characters, who has made a pronounced personal success as the Widow Hogan in The Last of the Hogans, has been re-engaged for next season by Edward Harrigan. Mr. McCarthy's wife left this city on Feb. 3 to visit her parents at her birthplace, in Australia. Mr. McCarthy says that his wife, in making this trip, will visit nearly all the principal countries of the world. She will go from London to Gibraltar, to Naples, to Rome, to Port Said, Egypt; to the Holy Land, to Colombo, and to Melbourne. From Australia she will sail for San Francisco, and thence will return overland to New York and her husband.

LEW DOCKSTADER'S MINSTRELS drew \$3,000 at three performances and a matinee at Mullone's New Opera House, Jersey City, last week.

A JARVY of twenty newspaper men and friends of "Sandy" Dingwall went from Milwaukee to Chicago on the 14th inst. to witness the opening of Mr. Litt's naval drama, The Ensign, of which Mr. Dingwall is the business manager.

GEORGE SCOTT, of The Fire Patrol company, was married in Milwaukee on the 16th inst., after the performance, to Lena Rivers, formerly with the Paul Kanwar company. The happy couple received many handsome presents from members of the company and from other friends.

FRED FELTON has resigned the business management of Ida Van Cortland, and is engaged in a similar capacity for Clay Clement's tour in The Bells, which will begin at the New Orleans Grand Opera House.

The press will have a private view of the new Columbia Theatre in Brooklyn before it is opened to the public.

HARRY BOONAN has received a telegram from James M. Martin, author of The Harvest Moon, informing him that the play and company made an instantaneous hit at the new Hagan Theatre, St. Louis. The local press speak in high terms of the attraction.

C. EDWIN ROSSELL is preparing for a tour of the South. He has contracted with a Louisville artist for oil paintings of twelve of his characters. His season will begin on Aug. 15 at New Orleans. H. M. Salmer will manage the tour.

C. W. CURRIER has been engaged as manager of the Lynn Theatre, at Lynn, Mass. Mr. Currier has managed the Amesbury Opera House for several seasons.

ALICE JOHNSON, the well-known prima donna, has returned from the West, and is open for a first-class engagement. She has had three offers, but none of them have been satisfactory.

MARY LONSON, the contralto, will probably be a member of the King Calico at the Fifth Avenue next May.

The Knights of Pythias at Ashtabula, O., have undertaken to erect a monument to the unrecognized dead in the Ashtabula railway accident on Dec. 20, 1870. They have sent out an appeal for funds. Secretary T. W. McCreary asks THE MIRROR to call the attention of the profession to this project, in the hope that some company will volunteer a benefit for the fund. His address is Ashtabula, O.

CARROLL JOHNSON is doing a phenomenal business on the road with his popular success, The Gossamer. He is booked at the Globe Theatre, Boston, for the week that includes St. Patrick's Day. His California tour will begin on May 2.

JOHN THOMAS, of the Ariel Thomas Concert company, writes: "Our season is booked to the middle of May, when we close and return to Boston."

THE Coranni, Thrown and Dickman Opera company will leave for Auburn, Ind., on Tuesday. They will be accompanied by a female orchestra, and will present acts from grand operas.

On Saturday a notice was served on the manager of the Barnum and Bailey show that their announced production of a "great spectacle," under the title of Christopher Columbus, would probably be an infringement on the rights of Webster Edgerly and Colonel Miliken, who have had a play by that name produced in this city and elsewhere. Messrs. Edgerly and Miliken intend, in case their belief be well grounded, to invoke the aid of the law for their protection.

The stage mechanic with the Blue Jeans company had his foot cut by getting it in too close contact with the buzz-saw used in the play while the company was appearing at Grand Rapids, Mich., last week.

JENNIE KENNAK, of E. H. Southern's company, tripped and fell on the stage of O'Neill's Grand Opera House, Charleston, S. C., severely spraining the tendons of her right foot, on the 12th inst. She pluckily continued during the performance, but her place had to be filled by an understudy during the rest of the engagement in that city.

CELIE ELLIS, of the Blue Jeans company, Frances Drake, of the Lyceum Theatre, and Edwin Stevens, of the Casino, were among the occupants of the Percival apartment building, in West Forty-second Street, that was burned last Friday. Miss Ellis lost a valuable operatic wardrobe contained in six trunks stored on an upper floor, the contents of which were destroyed by the flames. Miss Ellis' furniture was badly damaged by water. Miss Drake's loss in costumes was also heavy. Mr. Stevens was out of town at the time of the fire, on tour with the traveling Casino company. He lost clothing, bric-a-brac, etc., and his wife had a narrow escape. She was obliged to descend to the street from the top floor by the firemen's ladders.

FRANK MURPHY, who is now doing the advance work for Carroll Johnson, has sold his one-act character play, The Working, to Louis De Lange and Will S. Rising. It will be produced by the De Lange-Rising Comedy company at the Masonic Temple, Louisville, this week, in front of Tangled Up. Mr. Murphy's little play is based on an episode in Thackeray's "Pendennis." The Working was written at the suggestion of Richard Mansfield, and it is said that that actor would have produced it were it not that the principal character, Major Pendennis, resembles somewhat Beau Brummell.

JENNIE JOYCE is going to London shortly to appear in the principal music halls.

TIM CROSBY writes: "In a recent issue of a new Chicago dramatic sheet it was said that the number two U and I company was behind in salaries, and would soon collapse. I wish to say that I have paid salaries in full since assuming the management of the company, as its members will willingly testify, and all claims will be met until the conclusion of my season."

The annual benefit of the Louisville Lodge of Elks was held on Feb. 11 at Macauley's Theatre. The house was crowded, and an excellent bill was presented.

The Goethe Society's third annual banquet at the Brunswick, last Wednesday night, was a brilliant affair. The company was the largest that has gathered at any feast of this well-known literary society. A. M. Palmer, the president, was an excellent toast-master. Eloquent and witty speeches were made by Gen. Horace Porter, Hon. Allan L. McPerrin, C. R. Miller, editor of the Times, and Isaac H. Bailey. Among the one hundred and twenty members and guests present were Gen. and Mrs. Thomas L. James, Mrs. E. M. Knox, Mrs. A. M. Palmer, W. S. Andrews, Mr. and Mrs. Franklin Fyles, Mrs. Croly, Mr. and Mrs. Harrison Grey Fiske, Mr. and Mrs. Augustus Thomas, Mr. and Mrs. E. M. Holland, Walden Ramsay, Marshall Mallory, and Colonel Altrind.

Annie Pixley Opera Co.

In Archibald Clavering Gunter's Fantastic Operetta.

* HOLLY MIDDLES *

Will open at the Fourteenth Street Theatre in April for an indefinite run. WANTED—A few principals and chorus. Apply, between 11 and 1 o'clock, to NAT. ROTH, Fourteenth Street Theatre, New York.

THE HANDGLASS.

WHAT HE DID.

He told me he was out of work
With 'little children six at home,
He said he couldn't get a job.
Although in search of one he'd roam,
I gave him a new dollar bill,
I heard him murmur "what a pie!"
And as he ambled down the street,
He gaily winked his other eye!"

SOME enemy of Fanny Davenport is putting her name in the paper now as "Fannie."

NEWSPAPER NOTES AFTER THE BIG FIRE.

"Through smoke and flame and scorching heat a *Whirled* reporter was seen to issue, bearing the hotel register from the smoldering ruins."—*The Whirled*.
"The hotel register was stolen by a thief, and the names of the guests could not be ascertained."—*The Sun*.

As actor complained of the echo in a Los Angeles theatre, last week, but the manager said when he looked over the slim audience assembled in the house that he couldn't find it in his heart to blame the building.

BEAKS.

As down the street she walks in state,
She bows to every friend she meets;
Even apart of sickly dudes,
She smiles upon and kindly greets;
And as you watch her graceful tread,
Her golden curls and eyes of blue,
You'll say: "She is a brainy girl,
I see she knows a thing or two!"

Sylvia Gerrish says that she has discarded corsets and garters. This is all very well—but how does she—or rather in what manner—in fact where—in short, an inquiring public would like a more lucid explanation.

OSCAR WILDE and Amelie Rives are thinking of collaborating on a play. Philadelphia *Music and Drama* predicts that it will be a fire-engine play.

When the late dramatist, Wills, wrote a play, he went to bed and never left it until the play was finished. A great many modern dramatists would do well to follow this plan, and remain in bed for the rest of their lives.

MAX O'REIL says: "When the world is passing away O, how many will forgive and love one another! The author will embrace the critic and even the publisher." Mr. O'Reil wisely refrained to say anything about the actor and the property man.

IN DAKOTA.

FIRE.—"What a long wait there was between the first and second acts?"
NEWS.—"Yes, the leading lady went out to get a divorce."

KING COLE.

MATTERS OF FACT.

"Dowd's Neighbors has filled nearly all of its time for next season. Since its two weeks at the Union Square Theatre, the tour has been very successful.

Learning that his play is being pirated in the West, Frederick Paulding warns the managers of theatres that there is only one struggle of life company, that it is headed by himself, and that he will hold responsible any manager playing the piratical version. The play and the mechanical effects are protected by copyright and patents.

The Casa-Nova Theatre, at Casenovia, N. Y., desires only high-class attractions, and no others will be booked. George W. Ripley is manager.

THE ANATEURS.

THE COLUMBIA IN FARCE AND OPERETTA.

At the Berkeley Lyceum the other night two old pieces, the one a farce and the other an operetta—namely, *Confusion*, and *Trials by Jury*—were presented by the Columbia College Dramatic Club, with the assistance of several society girls, in a way that brought out nearly all of the points and that amused a rather critical audience.

The first and second acts of *Confusion* did not go with sufficient briskness; it was palpable that the actors were answering "ones" rather than speaking from simulated impulse, but the last act, which is the best, was performed with much animation and the comic possibilities were capital realized.

Joseph G. Lamb, John B. Brazier, and Helen Fuller were especially excellent. Mildred Evinge, a young woman who has appeared during the last two years in several amateur casts, was Mrs. Humphreys, and her acting, in its conception at least, is comparable with that of several professional comedienne. Miss Evinge is gifted with a lovely and expressive face, graceful figure, and a sympathetic voice that she uses with discrimination, and her performance on this occasion was marked by both buoyancy and archness.

The *Trials by Jury* was well staged and tastefully costumed. The bridesmaids were pretty girls and the jurymen were smooth-faced collegians whose mustaches and beards were evidently gummed on. The concerted numbers, which are difficult, were sung without a slip, and, in fact, the operetta was given with an ease that is explained by the fact that for two months the cast had rehearsed almost daily. Again must Messrs. Lamb and Brazier be singled out for praise, and to them must be added "Tom" Kelly, who sang the defendant's first solo with a tender voice of little power but much sweetness.

The hit of the evening, however, was made by Alma Garrigue, as the plaintiff. It is a long time since we have seen such a radiant bride. The jury was justifiable in going down on its knees to her, and the judge in descending from his bench to propose to her. She has a fresh, clear, desirable soprano voice that easily filled the auditorium. She was devoid of stagginess, and it ever she appears again we

would advise several prima donnas to copy her naturalness.

THE AMARANTH IN ITS SUE OF ALL.

The Brooklyn Academy was crowded on the evening of Feb. 20 when the Amaranth Society gave its fourth performance of the season, presenting in *Spice of All*.

MacKaye's version of *Andrea* gives opportunities for effective acting, albeit the motive of the play is somewhat artificial. It is difficult to respect the character of the husband of Alice Clendenning, and for that reason her poignant efforts to keep him at her side and win him from his mad infatuation for the mercenary comic opera singer seem scarcely worth the while. However, the piece offered Brooklyn's famous society the chance to demonstrate its histrionic resources, and it must be admitted that from the amateur standpoint the performance as a whole was decidedly creditable, while in certain features the cast was quite up to the professional point.

Alfred Young's Carroll Clendenning, for instance, although lacking incisiveness, was a well-conceived, intelligent, well bred, nicely rounded personation. The Stella of Lizzie Wallace was coarser-fibred than the author intended the character to be, but it exhibited marked ability nevertheless. The vivacity, petulance, superficiality of the spoiled prima donna were cleverly delineated. Miss Wallace honestly won the applause that rewarded her acting in the dressing-room scene. It is a pity that Miss Wallace suggested the café chantante singer rather than the comic opera queen. Barring this mistake, her interpretation was excellent.

Aida Woodruff's Alice Clendenning bore evidence of careful study and of conscientious endeavor. There were palpable to impermanent obstacles that prevented her from giving an altogether satisfying portrayal, however.

Kraft was acted with more humor than subtlety by W. P. MacFarlane. S. G. Acton's Jack Knickerbocker and H. C. Edwards' Hartman were well done, and Marie Lamb as Bessie, the maid, was pretty and piquant.

The play was mounted with an attention to detail that showed the emulous spirit of the Amaranth. The large audience found many points to applaud in the representation, and the leading members of the cast were honored in a fashion that professional actors might well envy.

IT REMAINS TO BE SEEN.

Washington Sunday Herald.

Manager Augustin Daly recently issued an edict that any member of his company whose portrait appeared in a dramatic journal would be discharged. *THE DRAMATIC MIRROR*, last week, gave a picture of Ada Rehan, and now it remains to be seen whether Daly will have the nerve to enforce his edict.

SHE COULDN'T MARRY THREE.

Miss Lillian Kennedy in her latest success, *She Couldn't Marry Three*, has for the past two weeks met with unparalleled success through Missouri. For sixteen successive nights the S. R. O. sign decorated the box office which is one of the most remarkable records ever made in that State. Miss Kennedy, after her Chicago engagement, will make a quick tour through the Northwest, returning East where she will open early in August, her next season being booked almost solidly in week stands at the best of combination houses.

NEW YORK THEATRES.

LYCEUM THEATRE, 4th Avenue and 24th Street.

DANIEL FROHMAN, Manager.

EVERY EVENING.

Matinees Thursday and Saturday.

SQUIRE KATE

A new play by ROBERT BUCHANAN.

HARRIGAN'S THEATRE, Thirty-fifth Street and Sixth Avenue.

N. W. HANLEY, Manager.

EDWARD HARRIGAN in his new local play,

THE LAST OF THE HOGANS.

Dave Braham and his popular orchestra.

Matinees Wednesday and Saturday.

BIJOU THEATRE, Broadway near 30th Street.

CHARLES DICKSON

and the George W. Lederer Company, in

INCOG.

Nights at 8:15. Matinees Wednesday and Saturday.

PALMER'S THEATRE, Broadway and 30th Street.

Evenings at 8:15.

Matinee Saturday at 2.

Drama in five acts, by Sydney Grundy, Esq., entitled

THE BROKEN SEAL.

Entirely new scenery and effects and a remarkable cast.

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W. H. CRANE

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GOSSIP OF THE TOWN.

FRANK CHERRY, an assistant in the scenic department of Horgan's, fell from the scene last on Wednesday and broke both wrists. He was removed to his home.

"SAIL" KENNEDY, the reformed burglar of The Stowaway company, recently engaged a valet. Mack Lynch, the leading man of the company, was not to be outdone and immediately hired a dresser.

NEXT season, George C. Staley will introduce a new scene in A Royal Pass. It will be a sensational mechanical effect.

A wild and weird circular came to THE MIRROR office last week, announcing the existence of a play by Mr. "Mickey Dooley," whoever he may be.

A NEW playhouse is to be built by Hyde and Behman in Brooklyn, at the junction of Broadway, Throop Avenue, and Middletown Street. The house will be modeled after Hyde and Behman's Adams Street Theatre, and it will probably be ready on Oct. 1.

ON Monday afternoon of last week, there was a very successful benefit performance at Palmer's for the Philanthropic Fund of Sorosis. Several actresses, including Maida Craigen and Sydney Armstrong, acted as ushers. Members of Palmer's and of Daniel Frohman's company appeared in one-act comedies, and the Manhattan Athletic Club gave an act from Wound Up. The receipts were \$1,500.

FRED WHIPPLE, manager of O'Dowd's Neighbors company, reports fine business for the road.

LOUISE MONTAGUE, the \$10,000 beauty, who posed and smiled in days of old in Evangeline and The Corsair—Fannie Daboll, Annie Barrett, Henry McDowell, Harry B. Bell, Jason Gordon, Jessie Jenkins, Eddie Readway, and W. S. Daboll are in the cast that is rehearsing Ship Ahoy, under the direction of William Daly. The Miller Brothers inform THE MIRROR that Ship Ahoy will be presented in better style than ever before. The White Squadron scene will show facsimile miniatures of the war ships Chicago, Philadelphia, Atlanta, Baltimore, Newark, San Francisco, Miantonomah, Boston, and New York. The tour will start at Columbus, O., on March 6.

THE effects of James Reilly's Broom-Master company were seized by Deputy Sheriff Quinn, of Hoboken, to satisfy a judgment obtained by Treasurer Burns, of Jacobs Theatre, in this city. Mr. Burns claims that Mr. Reilly owes him \$150.

CHARLES FROHMAN has sent a letter to the Herald in which he offers to give \$1,000 for the Herald prize play, and produce it at the Standard Theatre at the opening of next season on Sept. 5, in connection with June.

JEAN VOORHIES made such a favorable impression by her acting in Only a Farmer's Daughter, in Florida, that return dates have been booked at advanced percentages, and in several places guarantees have been offered. In Ocala she will play two nights on a certainty of \$500.

DORF DAVIDSON and Ramie Austen have leased their drama, Guilty Without Crime, to G. E. Lothrop, of Boston. It is now being played by the Lothrop Stock company to good-sized audiences.

BONITOS, New Jersey, is on the main line of the N. J. & W. R. R., thirty miles from New York. The Opera House there is new and thoroughly comfortable, according to its manager, Mr. Green.

ALTHOUGH the play in which Annie Lewis is to star next season has not been decided upon yet, her route is mapped out and her time is nearly filled.

DR. WOLF HOPPER is booked for return dates at Chicago, Philadelphia, and Washington.

JOSEPH ARTHUR's new play is called The Corn Cracker. According to report, it will be put on at the Fourteenth Street Theatre next season for a run.

A COMEDY by Sydney Rosenfeld will be acted for the first time in Philadelphia in the Spring.

ELMER GRANIN is supporting Eva Mountford.

F. C. CLOUGH, manager of the World's Theatre, Boston, is planning to build a large theatre on the site of that house. It will have a seating capacity of 1,700.

HARRY B. BELL has been engaged by Arthur Miller to sing the Commodore in Ship Ahoy.

ON Thursday Daniel Dougherty will lecture on "The Stage" at Daly's Theatre for the benefit of the Actors' Orphanage. The affair is gotten up by the authorities of the R. C. Orphan Asylum as a tender of good-will and appreciation to the dramatic profession for the many benefits enjoyed at its hands.

D. A. BONTA has joined the business department of E. S. Willard's company for a short time in order to give Mr. Schell, who is under the weather, a chance to recuperate.

GARLAND GARDEN left Gus Williams' company on Saturday.

THE Casino Opera company are singing Nanon and The Tyrolean at the Brooklyn Academy of Music this week.

WOOD and BEASLEY have left the Turkish Bath company.

SUCCESS has crowned Corinne's tour up to date, and "standing room only" is the cry at every city visited.

EDNA MAREK has just received the M.S. of Conyn Carr's society comedy. For goodness, which has been running all Winter at the St. James Theatre, London.

CLEMENT SCOTT, the celebrated dramatic critic of the London Telegraph, has been presented by the Pope with a "special blessing," signed and sealed at the Vatican, and enclosed in a casket of lacquer and Damascus steel. This was because Scott protested against the atheistical tendency of the school of dramatic literature.

E. J. HASSAN will take out another company with One of the Finest on March 10.



JAMES LEWIS.

"Any member of Mr. Daly's company, male or female, who permits his or her picture to appear in a dramatic journal, or whose portrait even appears therein, will be summarily discharged."—AUGUSTIN DALY.

James Lewis, the eccentric comedian of Augustin Daly's company, is the second victim. We print above this paragraph the substance of the notice on Mr. Daly's call-board. In accordance with the notice, Mr. Lewis will be out of an engagement in a very short time. Here is a capital eccentric comedian, and in characters that call for dry, crisp, sly humor, and peculiarity and promptness of action. Mr. Lewis is unequalled. Mr. and Mrs. Lewis live in a comfortable flat in this city; it is fitted with the many small comforts that make life worth living, and THE MIRROR hopes that Mr. Lewis, when he has to seek a new engagement will find a place in a permanent stock company. Mr. Lewis was born in Troy, N. Y., in 1858. His debut as an actor was in that city in Writing on the Wall. After several years barnstorming, he made a hit as Dick Swiveller. He then came to New York, and went under the management of Mr. Daly. He has appeared with emphatic success in Saratoga, Divorce, The Big Bonanza, The Passing Regiment, Dollars and Sense, The Railroad of Love, A Night Off, The Lottery of Love, Nancy and Company, and many other plays, including several of Shakespeare's. Mr. Lewis is now acting in Love in Tandem, and we advise managers to go to see him. They will like him.

THE MIRROR's collection of professionals' photographs is growing rapidly, and we take this opportunity to thank the hundreds of actors and actresses that contributed their portraits to it. In all cases we want brief, biographical notes of the sender's career. The collection, we may add, is not restricted to actors. Managers of theatres and traveling managers, agents, musical conductors, and authors are also invited to forward their pictures.

WILLIAM H. TAYLOR will produce a tragic drama called The Mauprats, at Wilkesbarre, on Thursday. Harry C. Cortis engaged the company for Taylor.

LILLIAN LEWIS will not close her season until July 15. Forget-Me-Not has been added to her repertoire, and several other plays are under consideration. A good season is reported.

MANAGER GEORGE WESSLETS, of the People's Theatre, at Denver, was presented with a valuable diamond stud last week by members of the company.

FOR the Jeannie Winston Opera company, Arthur Bell, Walter Allen, Roger Harding, and James Paxton are engaged for the Summer season.

THE actors engaged for the production of The English Rose at Proctor's, are John B. Mason, for many years leading man of the Boston Museum, and—when he wants to be—an excellent actor; Aubrey Boucicault, who has abandoned his project for a starring tour; Stanislaus Stange, recently in The Soudan, and more recently in Shiloh at the Boston Theatre; Harry Hawk, the veteran comedian; John Glendinning, John Findlay, Mervyn Dallas, Charles Leonard Fletcher, Mercedes Millet, Bijou Fernandez, Nellie Lingard, and Bertha Creighton.

DURING the performance of The Stowaway at the Star Theatre, Brooklyn, recently Lulu Klein, the leading lady, reached for something in her dressing-room, and her arm touched the gas jet, which was not protected by the usual wire screen. The lace sleeve of her gown caught fire. In her attempt to extinguish the flame the ring on her hand became entangled in the meshes of the lace, and it was impossible to extricate it. Had it not been for the aid of Mrs. Edwards, of the company, Miss Klein might have been badly injured. As it was, her arm was scorched.

C. C. ELLIS announces that Eugene D'Albert, the celebrated pianist, who made a tour of this country three seasons ago with Sarasate, the violinist, will make another visit to us, under Mr. Ellis' management, beginning on March 11. D'Albert is a marvelous player. He is invariably likened to Rubenstein. Mr. Ellis is also directing the concert tour of Mr. and Mrs. Georg Henschell.

ST. LOUIS capitalists have completed a deal for the purchase of a site for a hundred thousand dollar opera house at the corner of Eighth and Adams Streets, Springfield, Ill. The house will be ready to open by the beginning of next season.

ARRANGEMENTS have been made between Hoyt and Thomas and Charles Frohman whereby the latter will secure the Madison Square Theatre for three months, beginning in August, for the appearance of Mr. Frohman's comedians in a new comedy.

ARTHUR REHAN, speaking of his plans to THE MIRROR yesterday, said: "Aubrey Boucicault and myself have determined to postpone his tour for this season. Our change of mind was brought about by the excellent offer of Messrs. Proctor and Turner for Mr. Boucicault to direct the production of The English Rose at the Twenty-third Street Theatre, next month. He will play, and is to be featured in the part of Harry O'Malley, a character exactly suited to him, and very much like his own in The Squireen. This play will, in all likelihood, be produced later on at Proctor's." It is said that Mr. Boucicault will receive a large salary for his appearance in The English Rose.

THE Labadie-Rowell company closed their season on Feb. 13 in Pennsylvania. The reason given is the serious illness of Miss Rowell's father at Ovosso, Mich. The company will resume for a Spring season on April 15 in a repertoire of standard plays.

WHILE in Boston Julia Marlowe presented Malcolm Bell's Rogues and Vagabonds as a curtain-raiser for Pygmalion and Galatea. It is said to be an artistic trifle, which gives Miss Marlowe an opportunity to do some clever acting.

A PRISONER-OF-WAR, which was presented this season in Omaha, Lincoln, Sioux City, and other Western cities, has met with great success and has been substituted for The Irish Corporal by Manager Frank Rich.

THE annual entertainment in aid of the club composed of treasurers of theatres will take place this year on Sunday night, Feb. 28, at the Broadway. The club's entertainment committee has prepared a programme that, it is expected, will eclipse their former ones. Seats are on sale at the box-offices of all the theatres in this city.

RICH and HARRIS state that they were misquoted by the daily papers of this city when they were made to hint broadly last month that they had secured the lease of the Grand Opera House.

THE Bewitched company, under the management of Cassidy, Siegfried and company, is composed of the following people: George W. Larsen, E. D. Tannehill, Maurice Darcy, George R. Sprague, E. S. Morey, Bessie Tannehill, Louise Calders, Fanny Barry Sprague, Emily Stowe, and W. P. Webster.

JACKSON DICKS (Mrs. Ezra Kendall) will return from Ezra Kendall's A Pair of Kids company in April.

E. J. HASSAN will send One of the Finest on tour again on March 10.

FRANK JONES' Our Country Cousin company reopened its season on Saturday night in Pennsylvania.

KATE PERSE will go out on the road again in a few weeks. She will be under the management of Chas. F. Fisher.

FRANK W. GARRISON, the new business manager of The Soap Bubble company, will make several changes in the company.

BEGINNING on Monday, March 7, Thatcher, Rich and Harris' Tamed will return to the New Park Theatre for two weeks.

REARER STRAUFORD's supporting company will be: Joseph Ransom, A. W. Nichols, Owen Johnson, Owen D. Jones, H. W. Mitchell, Charles Folandee, James McNutt, Addie Cumming, and Amy Johnson.

FRANK and MATTHEWS, who are to manage the season of light opera at the Fifth Avenue Theatre, this Summer, are engaging their company.

LUCY and BELIE DORSON have been engaged for Fisher's Illusion company.

LADIA PAYNE has been engaged by Richard Mansfield.

RUSSELL CHILDS is rehearsing a company of amateurs at Port Jervis, N. Y. He will produce shortly Ginepro-Ginepro at that town.

THE Coranni, Throver, and Dickman Opera company will go on tour about March 1. They will be accompanied by a female orchestra.

CORRIST has captured the Tenors by her dancing in Carmen Up to Date. Mrs. Kimball reports a highly successful tour.

AN Actors' Fund benefit will be given in March at Mrs. Ettie Henderson's Academy of Music, in Jersey City. It will consist of a matinee performance, by the children of the stage. This will be the first public performance given by children for a benevolent object, and there is no doubt but that it will be a success.

JOHN DAVIDSON left New York, on Monday, for the South. She will recreate for the rest of the season.

ALICE JOHNSON, the prima donna, is visiting in Chicago.

As Madame Rhinehart, proprietor of the Wonderland Museum at Des Moines, Iowa, was going home after an evening performance, recently, she was attacked by a footpad who struck her a violent blow. She escaped, as did also the assailant. The motive for the deed was probably robbery.

CHARLES MELVILLE, manager of the New York Day by Day company, writes from Mt. Vernon, O., to correct the report that the company had disbanded in pecuniary straits at Xenia. He says, "The facts are these: Two variety people and an ex-property man left me without a moment's notice, so I could not give a performance, and was compelled to close same evening. I engaged three good people, and opened again last Monday at Xenia to a fine house."

A new hundred thousand dollar opera house, to be called the Theatre Royal, is to be built by a joint stock company in Hamilton, Canada, and to be ready for opening next Fall.

THE double stage of Madison Square Theatre will be made use of in Charles Hoyt's new farce-comedy, A Temperance Town. The curtain will remain up, and the stage will be darkened. The lower stage will represent a New Hampshire rural scene, snow flakes are falling. A quick change to the upper stage, and the same scene is represented immersed in snow.

SARAH JEWETT and her mother will move from Cambridge, Mass., to New York, in a month or so.

T. H. PERSE, the tenor of the Grau Opera company, administered a severe lesson to a dissolute law student named Hugh M. Young, who insulted one of the leading ladies of the opera company in the Hotel Knox, in Knoxville, Tenn., a few days ago. On the following day Perse met Young, who was drunk, and the latter drew a revolver and aimed at Perse, who was accompanied by J. M. Stone. Stone knocked the pistol aside before Young could fire it, and wrenching the weapon from the would-be murderer, struck him on the head with it, knocking him down. During the mêlée Perse drew a revolver, but Stone prevented him from using it. Perse and Young were arrested and fined \$55.75 each for carrying weapons. Mayor Thompson subsequently remitted Perse's fine one-half. Young was held for felonious assault.

SAM M. YOUNG and Edward Kaufman write that their Hoosier comedy-drama, Zeb, the Clodhopper, has been thoroughly tried, is a positive success, and will be sent on tour next season, beginning in November.

THERE is a good deal of dissatisfaction among the theatre managers and playgoers of St. Paul and Minneapolis over the high traveling rates charged by the Chicago and St. Paul Railroad, which, it is claimed, prevent many theatrical companies from visiting the twin cities. The railroad company says that it did everything toward securing the adoption of a special mileage ticket for the profession, but that so many complications presented themselves that the idea was abandoned. Many theatrical companies skip St. Paul and Minneapolis in their Western tours.

MARIE HUBERT Frohman in the title role was superb. There was a depth of feeling and pathos in her voice, a grace and peerlessness in her mien, such as at once held the sympathies of the audience while her passion, when passion was required, a sweetness and pathos in the more tender scenes, showed her an actress of far more than ordinary ability, and caused her to be the recipient of enthusiastic and involuntary applause.—Daily Bulletin, Haverhill, Mass.

seen here, and now is one of the best of our Irish farces. The Fire Patrol is a fair Swedish student play, that is drawing first-rate. Kirk Armstrong is in the lead.

Haverle's Minstrels at the Casino are doing a fine business.

The Max Russell Burlesque co. opened at the Madison Street Opera House for a two weeks' engagement to good business. Same 20-27.

Under the present management the popular Clark Street Theatre has succeeded in booking some fine attractions this season.

The announcement of a week's engagement of the Wolf Hopper and Wang at the Haymarket has caused the advance sale of tickets to be tremendous.

A. M. Palmer was in this city last week, on business with E. S. Willard.

The proceeds of the McCaull benefit have netted \$1,000. The money has been sent to Frank W. Sanger, treasurer of the McCaull benefit fund, at New York.

Ignace Jan Paderewski, the great pianist, gave three farewell concerts at the Central Music Hall on Tuesday afternoon, Thursday evening and Saturday afternoon, before large and fashionable audiences.

The last Patti concert which was to take place Saturday, 23, has been changed to Monday evening following.

The Paperus Club gave a reception to E. S. Willard on the 25th inst.

Denman Thompson has written to L. H. McVicker, saying that his receipts in Philadelphia average \$3,000 per week.

Horace McVicker arrived here Sunday to make all arrangements for Sarah Bernhardt's engagement in this city, which begins at the Columbia 28.

While in New York, recently, Manager E. S. Willard arranged for a week's engagement of the Hollands to take place before their departure for England; an engagement of M. Coquelin and also for Augustin Daly's co. to take place during the World's Fair year.

A long-term lease has been secured on the Standard Theatre by Dan Young. Mr. Young proposes to conduct the theatre on a stock plan, which has long been in vogue in Philadelphia and Boston.

A delightful lunch was given by Mr. and Mrs. Melville E. Stone, at the Virginia Hotel, at which Mrs. Modjeska and her husband, Count Bozenta, E. S. Willard, George Kevan, Paul B. du Chailin, and other people of note were present.

LESTER J. CHAMBERS.

KANSAS CITY.

The Grunfeld Brothers gave a fine concert at the Coates 15, which was enjoyed by a fair-sized but appreciative audience. Wang 20-27.

John L. Sullivan and Harry B. Harrison returned to the Gillis 15-17 and presented Honest Hearts and Willing Hands and their new play, Broderick Agre. Their audiences were of good size and vociferous in their approval of the champion gladiator's pugilistic displays. Spider and Fly 15-17; The Patrol 20-27.

Henry Lee, the English actor, organized a co. here and opened at the Grand 22, presenting The Runaway Wife to fair houses. The co. was acceptable. Mr. Lee giving a strong performance of the leading role and Amelia Bingham being very good in the part of the Runaway Wife. Corinne 20-27.

J. J. Downing and Sadie Hanson opened at the Sixth Street Theatre 22, after a long absence and were warmly received in both their plays, Nobody's Claim and The Red Spider. On 17th Mr. Downing became so ill that he was unable to appear, and the rest of the engagement was canceled. The Danger Signal 20-27.

There is a big advance sale of seats at from \$1 to \$5 for the Patti concert at the Auditorium 27.

Hawes, manager of A. Fair Rebel, received a draft last week for \$2,000 from the Erie Railroad in settlement of his claim for total loss of scenery and baggage by fire on that road some time ago.

It is probable Mrs. Mary Palmer Reese may write a play for Fanny Gillette to star in.

The Elks had a most enjoyable social session 26, in which members of The C. O. A. Fair Rebel, The Struggle of Life and Hyde Specialty co. participated.

FRANK B. WILCOX.

BROOKLYN.

Marie Wainwright's production of Amy Robsart at the Park Theatre drew large audiences to Colonel Sims's house week ending 20. The star received liberal applause at each performance, and Blanche Walsh and Henry Miller acquitted them selves well. Ted Goodwin, a strong favorite in Brooklyn, 20-27.

The Grand Opera House had a prosperous week 20-27, the attraction being the ever-popular Parlor Match. The place has been improved and altered, and is full of laughable absurdities. Norey's musical performances eliciting much merriment. McKenna's Follies 20-27; My Aunt Bridget 20-27.

March 5.—The Grand Star Theatre continues to offer its patrons a highly seasoned melodramatic dish each week. The World Against Her, with Agnes Wallace Villa in the leading role, had a successful week 20-27. Dan McCarthy in The Cruise Line 20-27.

Indolph Aronson's Opera co. is at the Academy 20-27.

Special matinees were given at all the theatres on Washington's Birthday.

Erma Sheridan, of Richard Mansfield co., is lying ill at 249 Hester Street, Brooklyn, E. B. K. M.

JERSEY CITY.

Mr. Barnes of New York, a good dramatization of the popular novel, was presented at the Academy of Music week of 25-27 by Frank W. Sanger's co. The play was well staged and the excellent. May Whittier in the role of Marina Padi was particularly effective, and Hugo Toland as Mr. Barnes deserves commendation. Business good. Nellie M. Henry 20-27.

The Opera House had two attractions for the week of 15-20. Little Lord Fauntleroy was presented the first three nights and Wednesday matinee, Mabel Walsh and Lillian Masters alternately appearing in the title role. The performances were witnessed by large and well-pleased audiences. For the last three nights and Saturday matinee Dockstader's Minstrels gave a very pleasing performance to good business. Niche 20-27. W. C. F.

SAN FRANCISCO.

Minna Hale enjoyed a fortnight's season at the Baldwin Theatre more prolific of artistic than of pecuniary results. I do not mean to say that the attendance was small, but it was not very large, and the introduction of Miss Hale to the San Francisco public as a star, and to bring this charming actress great rewards here in the future.

Stuart Robson began his engagement last night at the Baldwin in Much Ado About Nothing before the customary large and fashionable first-night Frisco society audience. After Mr. Robson we shall have at the Baldwin Joseph Jefferson, the Bostonians, Richard Mansfield, Francis Wilson, Jane, Alabama, Sol Smith Russell, Louis Paradise, Lillian Russell, Julia Marlowe, Miss Hellyet and others of a similar high standard of excellence. During the appearance of these great combinations at the Baldwin there are two others to come under the Baldwin management in Agnes Huntington and Benjerson's new spectacle, both of which will be superbly staged at the Grand Opera House.

The Merry War by Strauss, and for which stage manager I. W. Norcross has written a new libretto, was sung last night at the "Ivory Opera House. Chorus is underlined as the best opera.

At the Alcazar the Private Secretary was put on last night, the proceeds being devoted to the benefit of Nick Long, stage manager of the Alcazar. McKee Rankin will follow for a four weeks' season, supported by the Alcazar co.

Arthur C. Alston, the manager of Naude Granger, reports to me that the week of his star at the Bush Street Theatre just ending, was not very large but wholly satisfactory, and he will take Miss Granger North to play the cities of the Puget Sound and then go East.

James O'Neill presented Monte Cristo at the Bush last night. He will play this week only, and be succeeded by another evening next by the Corned Opera co., which will open in Poor John's new play for two weeks. The Spider and the Fly will likely be the next attraction.

Roland Reed is in the second section of his fortnight at the California Theatre, where the receipts are very large.

The Black Hussar is this week's attraction at the Orpheum Opera House, where the New York Orpheum, still in favor at the hands of the Frisco public.

Adelina Patti will sing in the concerts at the Grand Opera House the week of Feb. 25.

George Osbourne will likely get some very good people in the East with which to make up a strong stock co. for the Alcazar.

Stillwell, who is the present manager of the Oakland Theatre, has secured a lease of the new one in the course of construction over there.

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J. D. Maxwell.

night at the California Theatre, where the receipts are very large.

The Black Hussar is this week's attraction at the Orpheum Opera House, where the New York Orpheum, still in favor at the hands of the Frisco public.

Adelina Patti will sing in the concerts at the Grand Opera House the week of Feb. 25.

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DENVER.

It isn't always that a much-heralded New York run insures a success in Denver. But with Poor Jonathan week ending 15, at the Broadway, the metropolitan stamp of approval was duly recognized by a patronage that was gratifyingly large.

The Corned co. contains no extraordinary talent, but it renders the tuneful numbers in a pleasing manner. A Fair Rebel opened very large 15, and has excellent prospects. Spider and Fly 20-27.

At the Tabor Superba was put on in good shape by the Manions, and drew good houses all the week ending 15. Carleton Opera co. produced Indigo at its opening 15, some bill for three nights, to be followed by Naron and Dorothy. Patti Rosa 20-27.

The bill at the People's is Streets of New York, and it will doubtless draw as its predecessor did. The present management appears to be successful. The "20, 20 and 20 cents, no higher" advertisement is the reason.

S. Lawrence, the pianist, had a large audience at the First Baptist Church night of 21.

I hear there was a good deal of kicking in the circuit towns because Carleton didn't sing when he was announced by the local managers. The fault was particularly in Aspen, where it is said that the manager wouldn't allow the Carleton to sing until the patrons signed a statement to sing.

Joseph Jefferson will give four performances at the Broadway next month.

Patti will be heard in concert at the People's 22 at prices ranging from 25 to 50. An effort was made by the agent to secure the Broadway, but Manager Lonsdale wouldn't hear of asking the public such atrocious prices for the diva in concert.

W. F. FRANKLY.

CORRESPONDENCE.

ARKANSAS.

LITTLE ROCK.—CAPITAL THEATRE (C. A. L. Combe, manager): A Hole in the Ground 1; good house. Mrs. General Tom Thumb 2; fair audience at night; the matinee drew the largest audience that ever was in the theatre. Turkish Bath to moderately good business 12, 13, 14, 15.

FORT SMITH.—GRAND OPERA HOUSE (C. H. Johnson, manager): A Turkish Bath 1; fair house. Mrs. General Tom Thumb's Lilliputians 2; matinee and night to medium business. Corinne 20.

ALABAMA.

BIRMINGHAM.—OPERA HOUSE (Frank P. O'Brien, manager): Benbow and Ten Broeck 6, 9 and matinee: fair business. Little Tycoon 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

MOBILE.—THEATRE (J. Tannenbaum, manager): Grand Comic Opera co. 7-13 in repertoire at popular prices to S. R. O.

MONROEVILLE.—THEATRE (G. F. McDonald, manager): The Little Tycoon, matinee and evening 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

SELMA.—ACADEMY OF MUSIC (Charles G. Long, manager): Baldwin-Melville popular price comb. commenced a week's engagement 15, playing to crowded houses.

CALIFORNIA.

SAN JOSE.—CALIFORNIA THEATRE (C. J. Martin, manager): Wilbur Dramatic co. 3; fair business. Uncle Tom's Cabin 21.

LOS ANGELES.—GRAND OPERA HOUSE (McLean and Lehman, managers): Bobby Gavler 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

LOS ANGELES.—H. C. Wyatt, manager: Texas Steer did a large business 9-13; George W. Cagle 20-25; Roland Reed 25-27.

SACRAMENTO.—AVON (William Humphrey, manager): Maudie Seawater drew well in inherited and Croyle 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

SACRAMENTO.—CLARK OPERA HOUSE (Wash. Norton, lessee): Little Lord Fauntleroy, with George Cooper in the title role, 8-13; good houses.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): Robert Gavler as Sport McAlister 21; fair house.

CONNECTICUT.

NEW HAVEN.—HUTCHINSON THEATRE (G. B. Sumell, manager): The Stoddard Lectures 15 and 17 were greeted by packed houses. June 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

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SOUTH DAKOTA.
SIOUX FALLS.—GRAND OPERA HOUSE IS

MINNESOTA.—The Minn. Minstrels (J. S. R. & Co.) are in the city. Varden and the Minn. Minstrels are in the city. Varden and the Minn. Minstrels are in the city.

TENNESSEE.

KNOXVILLE.—The Minn. Minstrels (J. S. R. & Co.) are in the city. Varden and the Minn. Minstrels are in the city. Varden and the Minn. Minstrels are in the city.

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VIRGINIA.

RICHMOND.—The Minn. Minstrels (J. S. R. & Co.) are in the city. Varden and the Minn. Minstrels are in the city. Varden and the Minn. Minstrels are in the city.

DAWSON.—The Minn. Minstrels (J. S. R. & Co.) are in the city. Varden and the Minn. Minstrels are in the city. Varden and the Minn. Minstrels are in the city.

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WISCONSIN.

MILWAUKEE.—The Minn. Minstrels (J. S. R. & Co.) are in the city. Varden and the Minn. Minstrels are in the city. Varden and the Minn. Minstrels are in the city.

MADISON.—The Minn. Minstrels (J. S. R. & Co.) are in the city. Varden and the Minn. Minstrels are in the city. Varden and the Minn. Minstrels are in the city.

LA CROSSE.—The Minn. Minstrels (J. S. R. & Co.) are in the city. Varden and the Minn. Minstrels are in the city. Varden and the Minn. Minstrels are in the city.

DELOIT.—The Minn. Minstrels (J. S. R. & Co.) are in the city. Varden and the Minn. Minstrels are in the city. Varden and the Minn. Minstrels are in the city.

SPokane Falls.—The Minn. Minstrels (J. S. R. & Co.) are in the city. Varden and the Minn. Minstrels are in the city. Varden and the Minn. Minstrels are in the city.

Saturday afternoon.—The Minn. Minstrels (J. S. R. & Co.) are in the city. Varden and the Minn. Minstrels are in the city. Varden and the Minn. Minstrels are in the city.

WEST VIRGINIA.

WHEELING.—The Minn. Minstrels (J. S. R. & Co.) are in the city. Varden and the Minn. Minstrels are in the city. Varden and the Minn. Minstrels are in the city.

CANADA.

TORONTO.—The Minn. Minstrels (J. S. R. & Co.) are in the city. Varden and the Minn. Minstrels are in the city. Varden and the Minn. Minstrels are in the city.

MONTREAL.—The Minn. Minstrels (J. S. R. & Co.) are in the city. Varden and the Minn. Minstrels are in the city. Varden and the Minn. Minstrels are in the city.

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HAMILTON.—The Minn. Minstrels (J. S. R. & Co.) are in the city. Varden and the Minn. Minstrels are in the city. Varden and the Minn. Minstrels are in the city.

LONDON.—The Minn. Minstrels (J. S. R. & Co.) are in the city. Varden and the Minn. Minstrels are in the city. Varden and the Minn. Minstrels are in the city.

ST. JOHN.—The Minn. Minstrels (J. S. R. & Co.) are in the city. Varden and the Minn. Minstrels are in the city. Varden and the Minn. Minstrels are in the city.

CORRESPONDENTS WANTED.

We are constantly in receipt of applications for correspondents in cities and towns where we have correspondents. For the information of applicants we desire to say that the only places where there are vacancies at present are comprised in the following list:

ALABAMA.—Prescott, Tinsley. **ALABAMA.**—Bessemer, Florence, Greenville, Opelika, Troy.

ARKANSAS.—Cammie, Eureka Springs, Fayetteville, Van Buren.

CONNECTICUT.—Ansonia, Meriden, South Norwalk, Thomaston.

COLORADO.—Aspen, Boulder, Breckenridge, Canon City, Central City, Fort Collins, Georgetown.

CALIFORNIA.—Nevada City, Oakland, Pasadena, Palmdale, Pomona, Redwood City, Redlands.

FLORIDA.—Daytona, Fernandina, St. Augustine, Palatka, Tallahassee.

GEORGIA.—Gainesville, Thomasville, La Grange, Barnesville, Cartersville.

ILLINOIS.—Dixon, Elgin, Englewood, Ealingham, Rushville, Sycamore.

INDIANA.—Butler, DePue, Franklin, Greensburg, Kokomo, Lebanon, Mt. Vernon, Washington.

IOWA.—Carroll, Fort Madison, Harlan, Keokuk, Sycamore.

KANSAS.—Arkansas City, El Dorado, Garden City, Horton, Hutchinson, McPherson, Pittsburg.

KENTUCKY.—Henderson, Middlesboro, Russellville.

LOUISIANA.—Alexandria, Baton Rouge, Lake Charles, Metairie, New Iberia.

MARYLAND.—Annapolis, Easton, Frostburg, Salisbury, Williamsport, Frederick City.

MASSACHUSETTS.—Amherst, Fitchburg, Holliston, Marlboro, Newburyport, No. Adams, No. Attleboro, Plymouth, So. Framingham.

MICHIGAN.—Alpena, Flint, Dowagiac, Hillsdale, Grand Haven, Ionia, Red Jacket.

MISSOURI.—Butler, Carthage, Maryville, Richmond, St. Charles, Trenton, Webb City.

MISSISSIPPI.—Corinth, West Point, Tupelo, Yazoo City, Canton, Columbus.

MAINE.—Bangor, Brunswick, Skowhegan, Waterville.

FOREIGN.

AMSTERDAM.

Feb. 2.—We have been favored with a visit from the young American soprano, Louise Nikita, who has just returned from her tour in the Netherlands. She has given two concerts in the New Concert Building. Both concerts were crowded, and the young cantatrice on the whole captured her public. Of course, as is always the case with the first appearance of an artist with a shrewdly advertised reputation, the expectation of both public and press is on the high, and the demand is imposed by the feeling of expectation is often strained to the highest pitch. Too much is often expected, and as a consequence unfair criticism is often passed. Not that I mean to say that this has been entirely so with Miss Nikita, for the general verdict has been enthusiastic, and indeed she well deserves the praises and applause so liberally bestowed on her; but what the real purport of my remarks is, that the dissenting voices that are invariably heard on similar occasions are due to exaggerated expectation.

Louise Nikita possesses a clear, ringing soprano, with extensive range, particularly in the upper register, and very good schooling and much cultivation. Place her where you will, she is bound to make her mark, as she has already done, as a prima donna *à la mode*, and one that can bear comparison with the leading cantatrices of the day. Of course, she is not an Alban, a Patti, a Nilsson, and not even an Emma Nevada for perfection of vocalization, though her voice is much more powerful, and of much more extension than that of the latter. But such lights as these mentioned are, indeed, few and far between in the realm of song. Besides, Louise Nikita is yet young, and will yet reach a higher eminence, so that *prima donna* is not a title to which she is entitled to unbounded praises. She has a pleasing personality and winning manners. She is assisted at her concerts by the fine orchestra of the Concert Building, under the direction of Mr. Kees, and a pianist of good repute here, Mr. Tabe. Among the numbers selected by Nikita were the "Lullaby" of Ernani, and of Lucie, and the "Batti, Batti" of Don Giovanni. As one of her encores, she charmed her audience by giving a little Dutch song in the original language—a delicate attention, truly.

The month of January, 1912, will be noted as a month of activity and well-remembered in the annals of the Grand Theatre, for on Jan. 6, and, indeed, during the entire eight succeeding evenings, the firm so well and favorably known, name of the Messrs. Van Lier, celebrated the fortieth anniversary of its managerial career. That is, in truth, a record to be looked upon and shown with reasonable pride, for the management of one and the same theatre for such a long time, and with the same success, is a feat of which few theatres can boast. The firm has virtually changed; at least in person, if not in name, for the building was thrown open to the public by the elder Mr. Van Lier, while the present managers are his sons, the Van Lier brothers. The change, after the father's death, some five or six years ago, was, as I said, only one of name, for the management of the theatre has remained in the hands of the same men, since then interested in the management, and the ideas and spirit of Mr. Van Lier, Sr., were fully shared by the three juniors, and the policy pursued by the father has been and is still pursued by his successors. The theatrical programme introduced by the first manager has been followed up, by his sons, with the changes and alterations that time and circumstances necessarily entail; in short, however, they have remained true, or better expressed, the principle that has undergone no alteration whatever is the maxim to spare no pains or trouble in catering to public taste, and in presenting novelties untiringly and unceasingly.

During these forty years a goodly span, for such many of the artists have come and gone and many have passed away. Among the names that have trod the boards of the Grand Theatre, and the list of the celebrities, both Dutch and foreign, that have appeared under the management of Messrs. Van Lier, father and sons, would be too long to give here, for not only have they always enlisted native artists under their banners, but the stage of a regular stock company, but nearly all the foreign stars and companies that have come to Amsterdam have been engaged at the Grand Theatre for the off nights. The very latest examples of this fact are Mme. Harris, Mme. Theo and the Austrian Operetta company.

But now to return to the night of the 16th. That was the real gala evening, although the building had been decorated for the occasion, and the programme was kept on the bill. The play selected was the romantic drama of Preciosa, or the Spanish Gypsy Girl, with the Preciosa music of Weber. The choice fell on this play, as it had been the opening piece in the and long since, forty years. Fitting programmes were published, with the respective casts of 1872 and 1882. Of course, it is quite unnecessary to mention that not a single name appeared in both casts, for of the original impersonators some are no more, some have retired, and some acting in other cities or other companies. 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With Hands Across the Sea.